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BOOK NUMBER 4

OF

THE AMERICAN MUSIC SYSTEM.

BY

FRIEDRICH ZUCHTMANN.

FOR

HIGH SCHOOLS, ACADEMIES, ETC.

KING-RICHARDSON PUBLISHING CO., PUBLISHERS,

SPRINGFIELD, MASS., U. S. A.

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PREFACE.

This book completes the course of The American Music System, and, while it is primarily intended for High Schools and Academies, it will be found especially desirable for singing societies and sight singing classes.

The Rules for Breathing should be thoroughly learned, since such knowledge is essential to correct phrasing and finish.

The Exercises have been introduced for the purpose of more fully familiarizing the student with the F or Bass Clef, and a careful study of these exercises will greatly increase the interest in the study of the songs following them.

In the preparation of this book the author has selected such songs as will tend to increase the taste for good music, which it has been his aim to cultivate by the use of the charts and books of The American Music System.

F. Z.

INDEX.

Part Songs and Choruses.

		PAGE
Alpine Song.....	<i>Gersbach</i>	S. A. T. B. 44
A Marching Song.....	<i>Abt</i>	S. S. A. 77
Away Far to Roam.....	<i>Methfessel</i>	S. A. B. 24
Calm is the Lake ..	<i>Pfeil</i>	Unison 29
Calm is the Lake ..	<i>Pfeil</i>	S. S. A. 163
Calm is the Lake ..	<i>Pfeil</i>	S. S. A. B. 164
Departure	<i>Silcher</i>	S. A. B. 35
Evening Song.....	<i>German</i>	S. A. B. 28
Evening Song.....	<i>Schumann</i>	S. A. T. B. 159
Farewell.....	<i>Kinkel</i>	S. S. A. A. 43
Farewell to the Forest.....	<i>Mendelssohn</i>	S. A. B. 51
Fairies' Dance.....	<i>Marshall</i>	S. A. 72
Fairy Life.....	<i>Abt</i>	S. A. 67
Free Life.....	<i>Abt</i>	S. S. A. 49
Hail, Smiling Morn.....	<i>Spofforth</i>	S. S. A. B. 124
Happy and Light.....	<i>Balfe</i>	S. A. T. B. 129
Heavenly Shepherd.....	<i>Blumenthal</i>	S. A. B. 30
I'm a Shepherd of the Valley.....	<i>German</i>	S. A. T. B. 58
I saw the Smiling Golden Sun.....	<i>Silcher</i>	S. A. B. 61
Lordly Gallants.....	<i>Calcott</i>	S. A. B. 53
Loreley.	<i>Silcher</i>	S. A. B. 50
Lightly Tread, 'tis Hallow'd Ground.....	<i>Scotland</i>	S. A. B. 122
Morning Song.....	<i>German</i>	S. A. B. 34
Now May Again.....	<i>Mendelssohn</i>	S. A. 98
O Sunny Beam.....	<i>Schumann</i>	S. A. T. B. 117
Oh! Lovely Night.....	<i>Abt</i>	S. S. A. 141
Praise to God.....	<i>Mozart</i>	S. A. T. B. 41
Robin Adair.....	<i>Ramann</i>	S. S. A. 84
Sabbath on the Sea	<i>Abt</i>	S. A. 136
Spring and Hope	<i>Rubinstein</i>	S. A. 144
Spring Song.....	<i>Mendelssohn</i>	S. A. B. 40
Sweet and Low.....	<i>Barnby</i>	S. A. A. 31
Tell Us, Wanderer.....	<i>Smart</i>	S. S. A. B. 88
The Delight of Spring.....	<i>Abt</i>	S. S. A. 26
The Dreaming Lake.....	<i>Reinecke</i>	S. S. A. 80
The Evening Wind.....	<i>Reinecke</i>	S. A. 112
The Herdsman's Home	<i>Abt</i>	S. S. A. 56
The Little Soldier.....	<i>Kücken</i>	S. A. B. 70
The Lord is Great.....	<i>Haydn</i>	S. S. A. 32
The Miller of Dundee.....		Unison 47
The Pilgrim.....	<i>Gounod</i>	S. S. A. 36
The Primrose.....	<i>Leslie</i>	S. A. T. B. 96
The Rainbow.....	<i>German</i>	S. A. T. B. 45
The Sabbath Morn.....	<i>Mendelssohn</i>	S. A. 98
The Silent Moon is Beaming	<i>Rossini</i>	S. S. A. 42
The Swallows.....	<i>Schumann</i>	S. A. 62
The Violet's Plea.....	<i>Abt</i>	S. A. 64
The Wander-Staff.....	<i>German</i>	S. A. T. B. 46
There's a Great and Happy Country.....	<i>Stuntzmann</i>	S. A. B. 22
To the Fatherland	<i>Abt</i>	S. A. B. 60
Union Song.....	<i>Mozart</i>	S. A. B. 27

		PAGE
Wanderer's Night Song.....	<i>Rubinstein.</i>	S. A. 164
We Love the Heroes.....	<i>German.</i>	S. A. T. B. 59
When Evening's Twilight.....	<i>Hatton</i>	S. S. A. B. 93

Patriotic Songs.

Centennial Hymn.....	<i>Paine.</i>	S. A. T. B. 174
Hail, Columbia.....		S. A. T. B. 172
My Country, 'tis of Thee.....		S. A. T. B. 165
Red, White and Blue.....	<i>Shaw</i>	S. A. T. B. 170
The American Hymn.....	<i>Keller.</i>	S. A. T. B. 168
The Flower of Liberty.....	<i>Wilhelm.</i>	S. A. T. B. 166
The Star Spangled Banner.....		S.-S. A. T. B. 176

Sacred.

Father, have Mercy.....		S. A. T. B. 202
Gracious Father.....	<i>Beethoven</i>	S. A. T. B. 255
Hark ! The Sound of Evening Bells.....	<i>Mendelssohn</i>	S. S. A. 208
Hark ! What Mean those Holy Voices.....	<i>German</i>	S. A. B. 191
Lift Thine Eyes—Angel Trio.....	<i>Mendelssohn</i>	S. S. A. 206
Lord of Hosts.....	<i>Zuchtmann</i>	S. A. T. B. 239
March of Israelites.....	<i>Costa</i>	S. A. T. B. 232
Protect us through the Coming Night.....	<i>Curschmann</i>	S. S. A. 220
Recitative and Chorus from Naaman.....	<i>Costa</i>	S.-S. A. T. B. 214
The Lord is my Shepherd.....	<i>Schubert.</i>	S. S. A. A. 188
Watchman ! Tell us of the Night.....	<i>Abt.</i>	S. A. T. B. 188
When Famine over Israel.....	<i>Costa</i>	S. A. T. B. 229

Chorals.

A Mighty Fortress is our Lord.....	<i>Luther</i>	187
Awake, my Heart, with Singing.....	<i>Burgh</i>	179
Come, my Soul, with Haste Prepare.....	<i>Rosenmüller</i>	184
God be my Song.....	<i>Hiller</i>	184
God is my Stay.....	<i>Schein</i>	195
I Come before Thy Glorious Eye.....	<i>Gellert</i>	200
O Thou in whom all Hearts Rejoice.....	<i>Hermann.</i>	182
Sing God Praises.....	<i>Ambrosius.</i>	181
The Heaven Singeth th' Eternal's Great Glory.....	<i>Hiller</i>	180
The Morning Star.....	<i>Popular Tune.</i>	183
"Waken ye," the Voice is Calling.....	<i>Prätorius.</i>	186
What God Performs is Ever Well.....	<i>Pachelbel</i>	194

Chant.

Thy Will be Done.....	197
-----------------------	-----

Hymns.

Dennis.....	201
Duke Street.....	189
Eventide.....	196
Federal Street.....	196
Flemming.....	199
Italian Hymn.....	193
Keble.....	204
Palestine.....	205
Portuguese Hymn.....	198
Refuge.....	190
Seymour.....	185
Solitude.....	200
Webb.....	192
Weber.....	203

BREATHING.**COSTAL BREATHING.****DORSAL BREATHING.****COSTAL, DORSAL, AND ABDOMINAL BREATHING.****EXERCISE.**

Inhaling.	Retaining.	Exhaling.
1 2 3	1	1 2 3 4 5
1 2	1	1 2 3 4 5 6
1	1	1 2 3 4 5 6 7
*1	1	ä.....

Inhale and expel the breath through the nostrils in a quiet, steady manner.

All rigidity of muscles to be avoided.

* When practicing the last division of exercise, vocalize the breath when exhaling, singing either of the vowel sounds ä, ö, or œ very softly, while the teacher counts seven.

RULES.

WHEN AND WHERE TO BREATHE.

1. At a long and a short pause.
2. At a long pause take "deep breath."
3. At a short pause take "half breath."
4. Do not breathe in the middle of a word or syllable.
5. Breathe more or less on the weak portion of the measure, on condition that no syllable or word be divided thereby.
6. If a song has a short passage of notes followed immediately by a long passage, then the short passage requires a half breath, and the long, a deep breath.
7. It is always best to take two or three short breaths and then a deep breath, so as not to tire the lungs ; as in reading, at a comma a short, and at a semicolon and a period a long, breath.
8. In sacred songs deep breathing is the most essential.
9. Take the time for breathing from the note you leave and not from the note to come.
10. Do not divide 4-4 measure into two even parts, but breathe after "one" or before "four."
11. In 3-4 measure, take breath before "three."
12. Take no breath between a grace note and its principal note.
13. In a long ascending or descending passage, breath can be taken best when there is a certain turn or skip in it.
14. Breath can be taken easily on a tied note.
15. On a syncopated note, that is, if no syllable or word interrupt.
16. Take breath upon the repetition of rondolets or motives.
17. Take no breath between an article and its noun.
18. Do not breathe between an adjective and its noun.
19. In songs where the number of words is pretty nearly equal to the number of notes, the breath is generally associated with the punctuation signs and rhymes.
20. Take the breath always at the same place, if the same words and the same notes repeat.

SYNOPTICAL CHART No. 1.

C MAJOR.

A MINOR.

This block contains the first system of Synoptical Chart No. 1. It features two staves of music in common time (C). The top staff is labeled 'C MAJOR.' and the bottom staff is labeled 'A MINOR.' Both scales are written in treble clef. The C Major scale starts on middle C (C4) and the A Minor scale starts on A3. Vertical dotted lines connect corresponding notes between the two scales across the measures.

G MAJOR.

E MINOR.

This block contains the second system of Synoptical Chart No. 1. It features two staves of music in common time (C). The top staff is labeled 'G MAJOR.' and the bottom staff is labeled 'E MINOR.' Both scales are written in treble clef. The G Major scale starts on G4 and the E Minor scale starts on E3. Vertical dotted lines connect corresponding notes between the two scales across the measures.

D MAJOR.

B MINOR.

This block contains the third system of Synoptical Chart No. 1. It features two staves of music in common time (C). The top staff is labeled 'D MAJOR.' and the bottom staff is labeled 'B MINOR.' Both scales are written in treble clef. The D Major scale starts on D4 and the B Minor scale starts on B2. Vertical dotted lines connect corresponding notes between the two scales across the measures.

SYNOPTICAL CHART No. 2.

A MAJOR.

F-SHARP MINOR.

This block contains the first system of Synoptical Chart No. 2. It features two staves of music in common time (C). The top staff is labeled 'A MAJOR.' and the bottom staff is labeled 'F-SHARP MINOR.' Both scales are written in treble clef. The A Major scale starts on A4 and the F-Sharp Minor scale starts on F#3. Vertical dotted lines connect corresponding notes between the two scales across the measures.

E MAJOR.



B MAJOR.



SYNOPTICAL CHART No. 3.

F MAJOR.

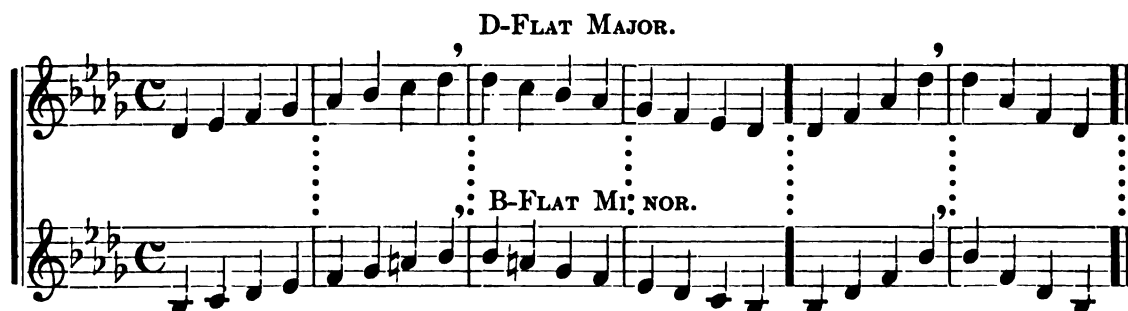
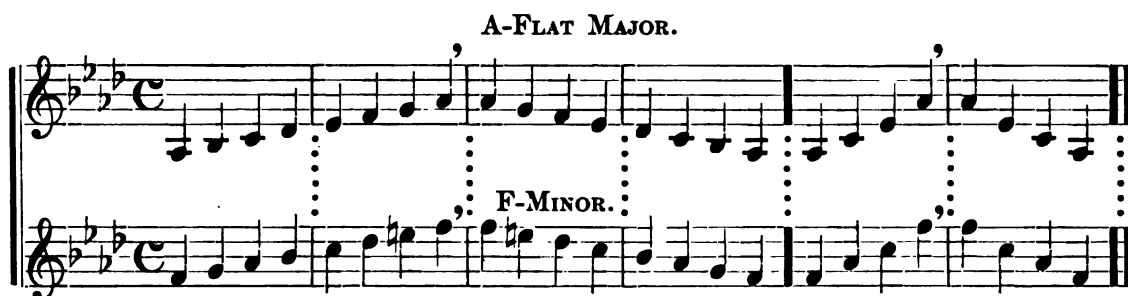


B-FLAT MAJOR.





SYNOPTICAL CHART No. 4.



CHROMATIC SCALE.



OCCASIONAL PRACTICE IN SLURS.

SECONDS.



THIRDS.



FOURTHS.



FIFTHS.



SIXTHS.



INTERVALS.

SEVENTHS.



OCTAVES.



THE F CLEF.

EXERCISES TO LEARN THE BASS NOTES.

5 6 7 1 2 3 4 5 6 7 1

G A B C D E F G

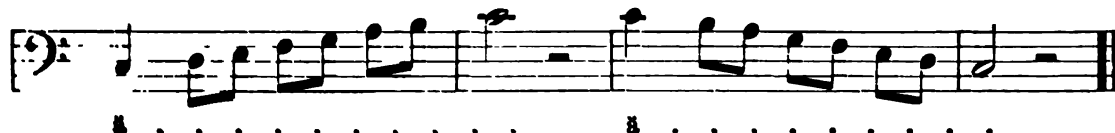
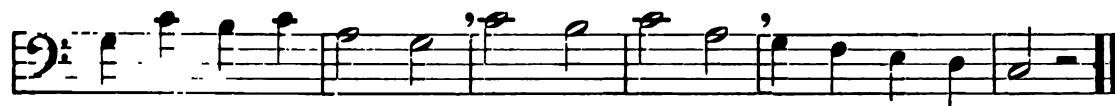
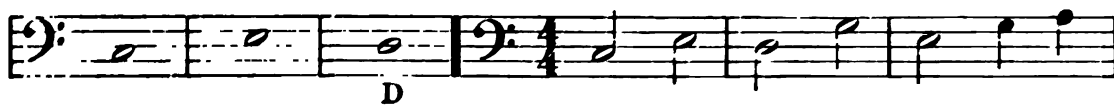
C D E F

1 2 3 4 5 6 7 1 2 3 4 5

C G C

E

F A





SONG IN TWO PARTS.

L. MASON.

Sweet is the smile of the pur - ple - eyed morn - ing, Shed soft on the

dew - span - gled blos - soms of May ; Fair is the moon's sil - ver

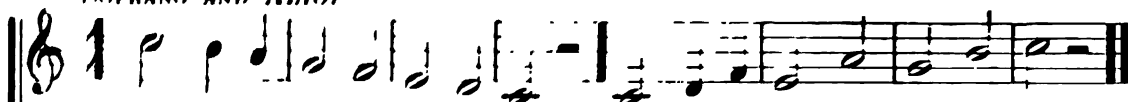
ces - cent, a - dorn - ing The dim west - ern sky at the part - ing of

day, at the part - - ing of day.

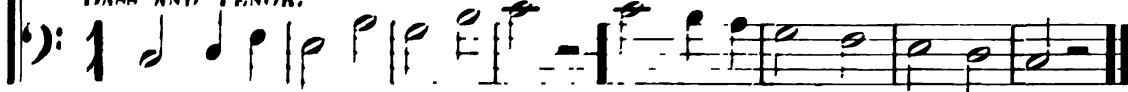
THE F AND THE G CLEF.

EXERCISE IN TWO PARTS.

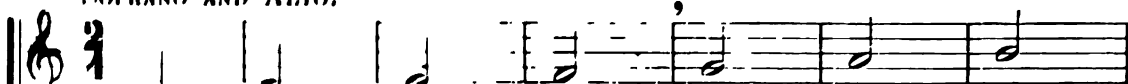
SOPRANO AND ALTO.



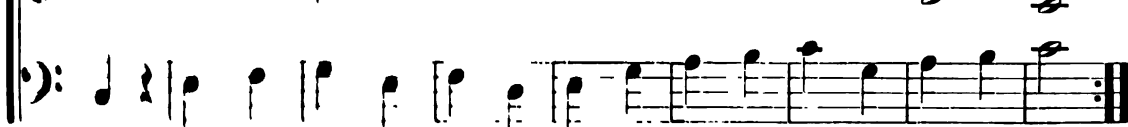
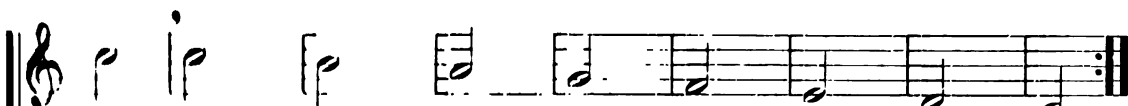
BASS AND TENOR.



SOPRANO AND ALTO.



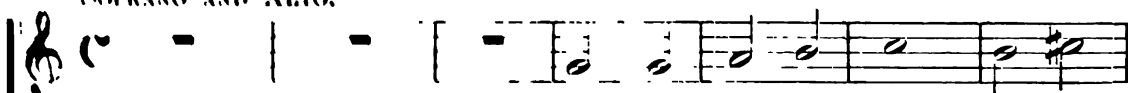
BASS AND TENOR.



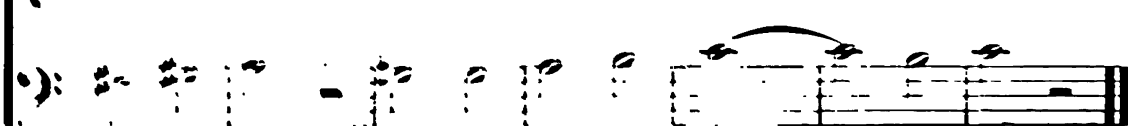
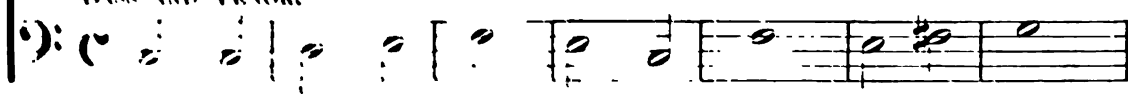
EXERCISE.

RINK.

SOPRANO AND ALTO.



BASS AND TENOR.



SOPRANO AND ALTO.

RINK.

First system of musical notation. The top staff is for Soprano and Alto (labeled 'RINK.') and the bottom staff is for Bass and Tenor. Both staves are in common time (C). The Soprano/Alto staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The Bass/Tenor staff begins with a half note G2, a quarter note A2, and a half note B2, followed by a series of eighth and sixteenth notes ascending to a half note D3.

Second system of musical notation. The Soprano/Alto staff continues with a half note C5, a quarter note B4, and a half note A4. The Bass/Tenor staff continues with a half note C3, a quarter note B2, and a half note A2, followed by a series of eighth and sixteenth notes descending to a half note G2.

Third system of musical notation. The Soprano/Alto staff continues with a half note G4, a quarter note F#4, and a half note E4. The Bass/Tenor staff continues with a half note F#2, a quarter note E2, and a half note D2, followed by a series of eighth and sixteenth notes descending to a half note C2.

SOPRANO.

BASS AND TENOR.

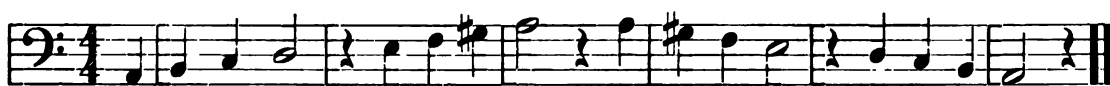
Fourth system of musical notation. The top staff is for Soprano and the bottom staff is for Bass and Tenor. Both staves are in 2/4 time. The Soprano staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The Bass/Tenor staff begins with a half note G2, a quarter note A2, and a half note B2, followed by a series of eighth and sixteenth notes ascending to a half note D3.

Fifth system of musical notation. The Soprano staff continues with a half note C5, a quarter note B4, and a half note A4. The Bass/Tenor staff continues with a half note C3, a quarter note B2, and a half note A2, followed by a series of eighth and sixteenth notes descending to a half note G2.

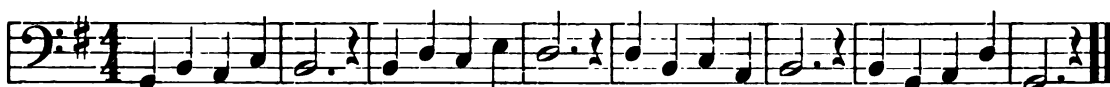
CHROMATIC SCALE.



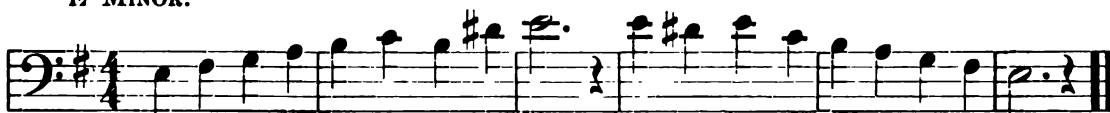
A MINOR.



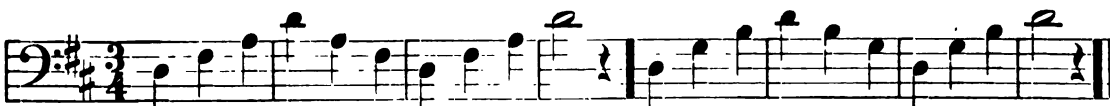
G MAJOR.



E MINOR.



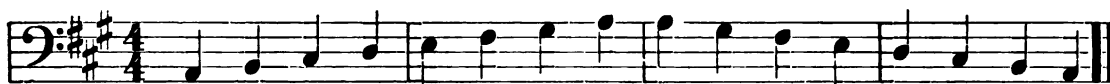
D MAJOR.



B MINOR.



A MAJOR.



F# MINOR.



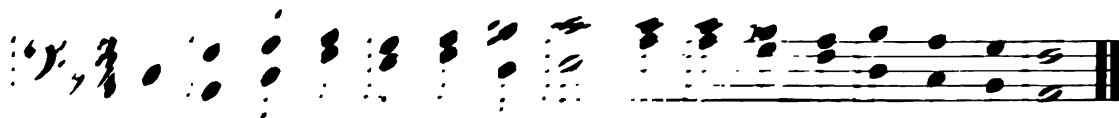
E MAJOR.



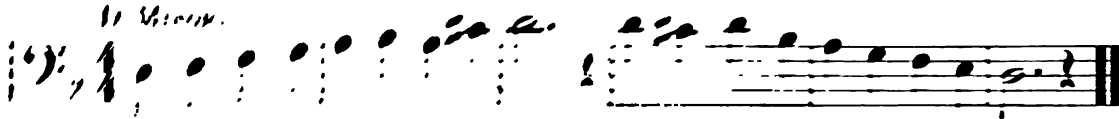
C# MINOR.



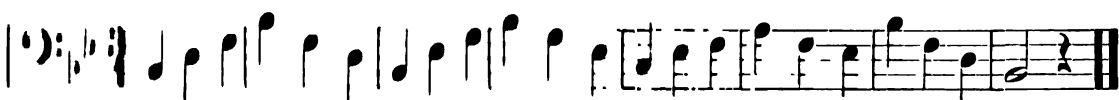
1. Solo.



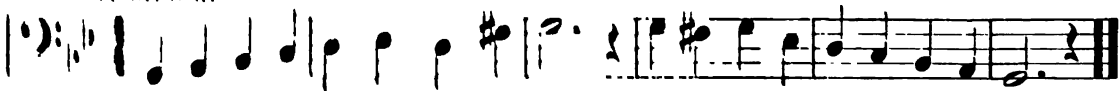
2. Harmon.

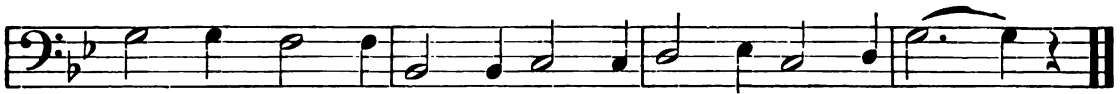


3.



4. Minors.





KEY OF E FLAT.



C MINOR.



A FLAT.



F MINOR.



No. 1.

THERE'S A GREAT AND HAPPY COUNTRY.

F. H. STUNTZMANN.

f

1. There's a great and hap - py coun - try, Where the west - ern me - teors fall, And the
 2. To that great and hap - py coun - try, All th'op - pressed of earth have fled, For her
 3. Hail to thee, O bless - ed coun - try, And thy heav'n-ap - point - ed clime, And the

mf

sun of ev - 'ry cli - mate Sheds his ra - diance o - ver all. Ev - 'ry
 sires, in ear - lier a - ges, For their lib - er - ties have bled; And their
 pow'r that gave thee be - ing, And thy mis - sion all sub - lime! Ev - 'ry

cres.

val - ley yields its treas - ures, Ev - 'ry hill - top gold, Ev - 'ry
 sons will keep their hon - or Till the day of doom. All op -
 na - tion do thee hom - age, Ev - 'ry peo - ple praise, Ev - 'ry

Ev - 'ry val - ley yields its treas - ures,
 And their sons will keep their hon - or
 Ev - 'ry na - tion do thee hom - age,

THERE'S A GREAT AND HAPPY COUNTRY.

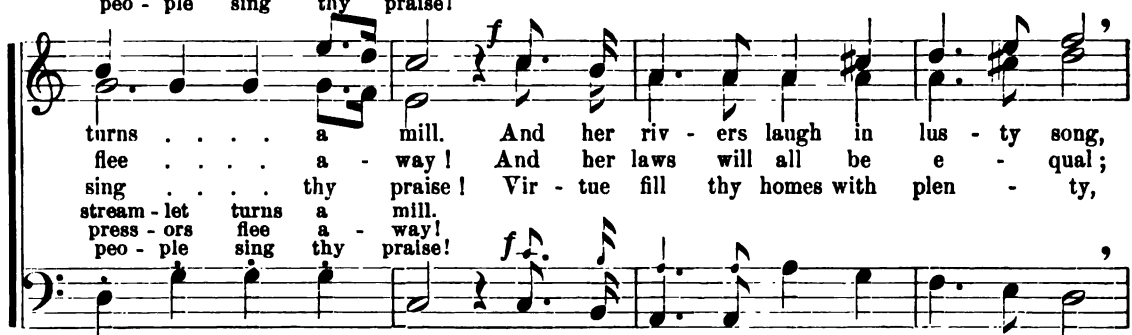
23

Ev - 'ry mur - m'ring rill, Ev - 'ry stream - - let, Ev - 'ry
 All op - press - ors flee! All op - press - - ors, All op -
 Ev - 'ry peo - ple praise, Ev - 'ry peo - - ple, Ev - 'ry



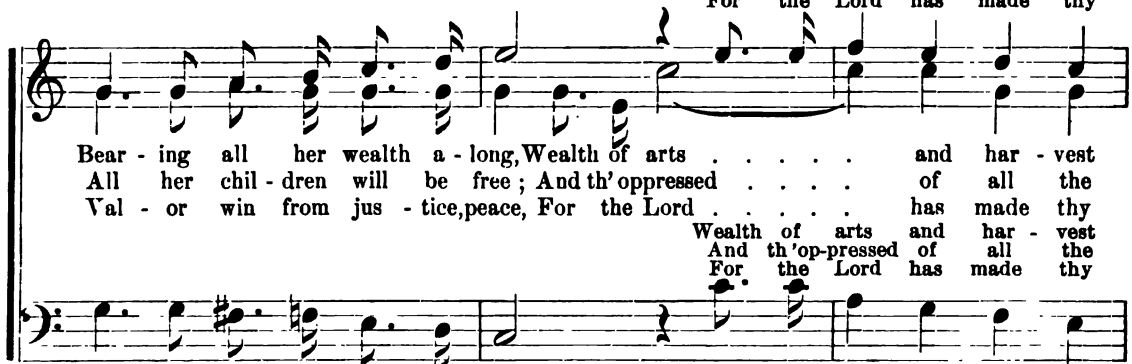
stream - let turns a mill,
 press - ors flee a - way!
 peo - ple sing thy praise,
 Ev - 'ry mur - m'ring rill, Ev - 'ry stream - - let, Ev - 'ry
 All op - press - ors flee! All op - press - - ors, All op -
 Ev - 'ry peo - ple praise, Ev - 'ry peo - - ple, Ev - 'ry

stream - let turns a mill.
 press - ors flee a - way!
 peo - ple sing thy praise!



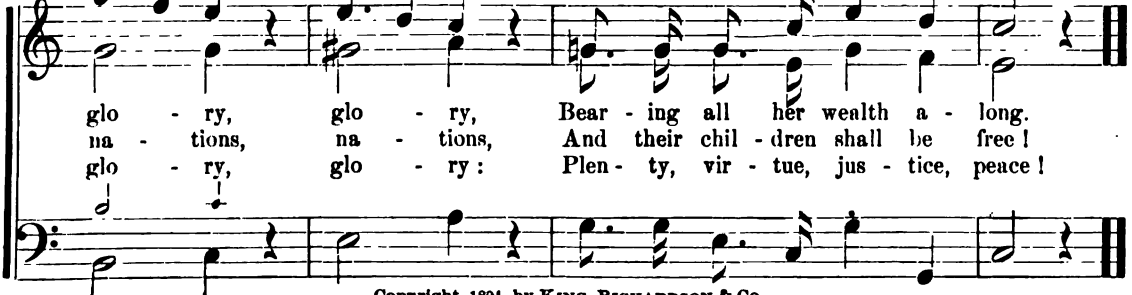
turns . . . a mill. And her riv - ers laugh in lus - ty song,
 flee . . . a - way! And her laws will all be e - qual;
 sing . . . thy praise! Vir - tue fill thy homes with plen - ty,
 stream - let turns a mill.
 press - ors flee a - way!
 peo - ple sing thy praise!

Wealth of arts and har - vest
 And th'op-pressed of all the
 For the Lord has made thy



Bear - ing all her wealth a - long, Wealth of arts . . . and har - vest
 All her chil - dren will be free; And th'oppressed . . . of all the
 Val - or win from jus - tice, peace, For the Lord . . . has made thy

glo - ry, glo - ry, Bear - ing all her wealth a - long.
 na - tions, na - tions, And their chil - dren shall be free!
 glo - ry, glo - ry: Plen - ty, vir - tue, jus - tice, peace!



No. 2.

AWAY FAR TO ROAM.

A. METHFESSEL.


Cheerfully. *mf*



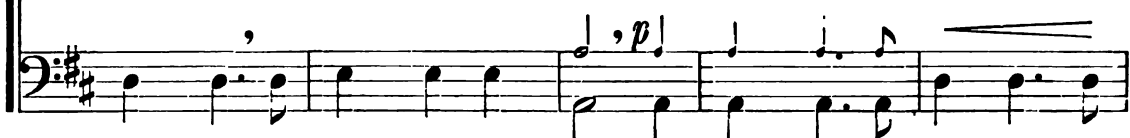
1. Raise high now your joy song, In true com - pan - y; Good - bye, O be -
 2. The sun doth not tar - ry, Nor rest in the sky; O'er land and o'er
 3. Like swift cloud the bird flies Far up the blue dome; But, list! on the




p



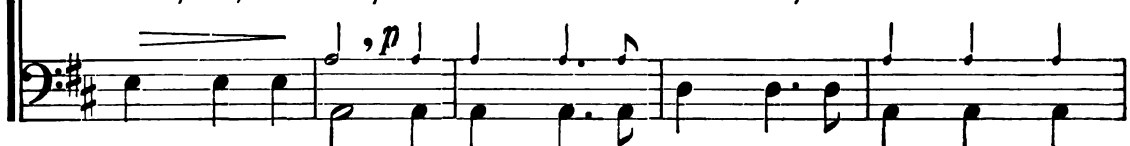
lov - ed, Our part - ing must be. Fare - well to the moun - tains, The
 wa - ters Im - pels us to fly. The waves of the o - cean Stop
 air dies Her song of sweet home. So night - ly and dai - ly, O'er



p



dear fa - ther's home, The or - chards and foun - tains; A - way far to
 not on the shore; The strong winds take mo - tion To car - ry us
 wood, field, and main; Like moth - er of wand - 'rers, She'll chant her re -



roam; Fare - well to the moun - tains, The dear fa - ther's home, The
o'er; The waves of the o - cean Stop not on the shore; The
frain; So night - ly and dai - ly, O'er wood, field, and main, Like

or - chards and foun - tains, A - way far to roam, to roam. La la
strong winds take mo - tion To car - ry us o'er, us o'er. La la
moth - er of wand - rers, She'll chant her re - frain, re - frain. La la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

No. 3.

THE DELIGHT OF SPRING.

Molto allegro.

F. ABT.

f

1. Spring in the mea - dow, hedge - rows are gay ; Sil - ver the moon - beam,
 2. Love - ly the blos - som, balm - y the air, Foun - tains are bab - bling

f

3. Sun - beams are glan - cing bright o - ver all, They too of Spring - time

f

gold - en the day ; Mer - ry the brook - let, fra - grant the flowers : All is a -
 joy ev - 'ry-where. All is in beau - ty, gladd - ning the heart, Sor - row and

p

tell where they fall. Earth now is bloom - ing, birds gai - ly sing, Join thou their

f

wak - ing, Spring - time is ours, All is a - wak - ing, Spring - time is ours .
 sad - ness now must de - part, Sor - row and sad - ness now must de - part .

sf

cho - rus, wel - come to Spring, Join thou their cho - rus, wel - come to Spring.

sf

UNION SONG.

MOZART.

Feelingly.

mf

1. Clasp - ing hands in firm - est un - ion, Heart to heart in sweet com -
 2. Praise to Thee, O world's great Mas - ter, For our hearts and spir - its—
 3. Come, choice spir - its all, u - nit - ing, Ev - 'ry earn - est soul in -

mf

mun - ion. High - est tho'ts that mor - tals know — These, in - spir - ing
 vast - er Work than a - ny mor - tals know. Light and right and
 vi - ting, Where this mys - tic bond is found. Sing "Love, pur - i -

cres. *f* *p*

cres. *f* *p*

mf

all our do - ing, Friend - ship true and high re - new - ing, Strong and
 vir - tue giv - ing, That, thro' truth and ho - ly liv - ing, Grand - ly
 ty and du - ty." Heav'n's re - splen - dent signs of beau - ty, Which our

mf

beau - ti - ful shall grow, Strong and beau - ti - ful shall grow.
 on our lives may flow, Grand - ly on our lives may flow.
 un - ion strong hath bound, Which our un - ion strong hath bound.

f *ff*

f *ff*

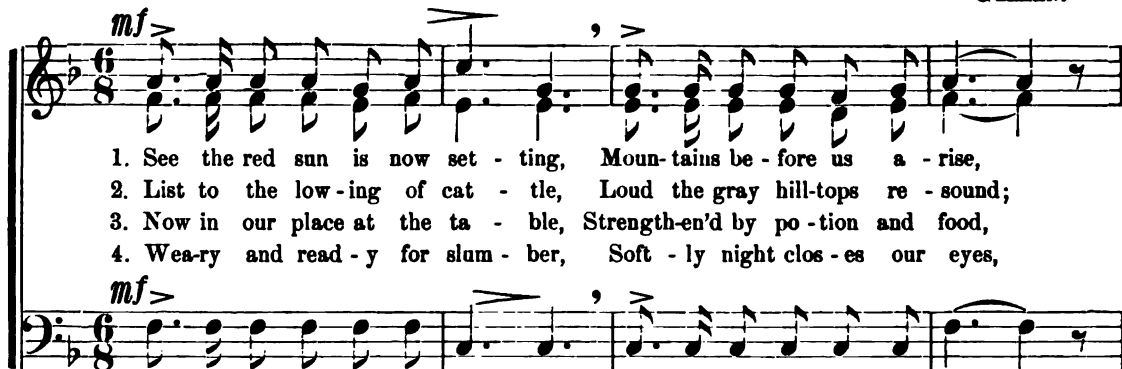
No. 5.

EVENING SONG.

Moderato.

GERMAN.

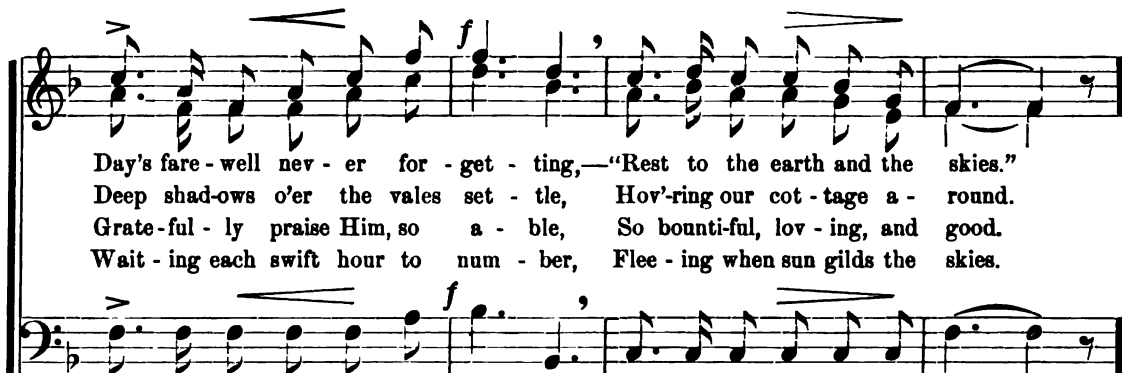
mf >



1. See the red sun is now set - ting, Moun-tains be - fore us a - rise,
 2. List to the low-ing of cat - tle, Loud the gray hill-tops re - sound;
 3. Now in our place at the ta - ble, Strength-en'd by po - tion and food,
 4. Wea-ry and read - y for slum - ber, Soft - ly night clos - es our eyes,

mf >

>

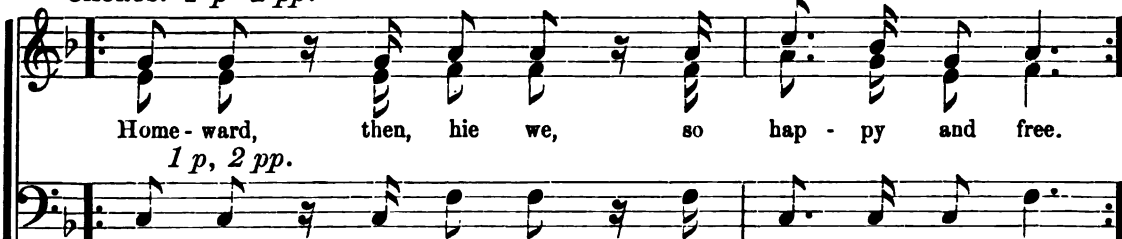


Day's fare - well nev - er for - get - ting,—"Rest to the earth and the skies."
 Deep shad-ows o'er the vales set - tle, Hov'-ring our cot - tage a - round.
 Grate-ful - ly praise Him, so a - ble, So bounti-ful, lov - ing, and good.
 Wait - ing each swift hour to num - ber, Flee - ing when sun gilds the skies.

>

CHORUS. 1 *p* 2 *pp*.

>



Home - ward, then, hie we, so hap - py and free.

1 *p*, 2 *pp*.

cres. a little slower. *f* *dim.*



Eve-ning bells ring us to rest, . . . Soft - ly and sweet-ly to rest.

cres. a little slower. *f* *dim.*

No. 6.

CALM IS THE LAKE.

H. PFEIL.

*Lento.**p*

1. Calm is the lake! The birds are sleep - ing ; A whis - per soft - ly pass - ing
 2. Calm is the lake! Thro' boughs and branches A breeze like God's own breath doth
 3. Calm is the lake! The stars of heav - en Gaze down in peace se - rene and

p

seems ; The shades of eve - ning o'er earth creep - ing, Are shroud - ing
 blow ; The flow'rs of wood and field are bow - ing Their heads in
 deep. O hu - man heart, be thou un - fear - ing, Thou too shalt

Ped.

*

Ped.

*

Na - ture in sweet dreams, Are shroud - ing Na - ture in sweet dreams.
 pray'r de - vout and low, Their heads in pray'r de - vout and low.
 rest in bless - ed sleep, Thou too shalt rest in bless - ed sleep.

*pp**dim.**Ped.*

*

No. 7.

HEAVENLY SHEPHERD.

Dolce.

BLUMENTHAL.

1. To Thy past - ures fair and large, Heav'n - ly Shep - herd lead Thy charge,
 2. Safe the drear - y vale I tread, By the shades of death o'er - spread,

And my couch with ten - d'rest care Mid the spring - ing grass pre - pare;
 With Thy rod and staff sup - plied, This my guard and that my guide;

When I faint with sum - mer's heat, Thou shalt guide my wea - ry feet,
 Con - stant to my lat - est end, Thou my foot - steps shall at - tend,

To the streams that still and slow, Thro' the ver - dant mead - ows flow.
 And shalt bid Thy hal - low'd dome Yield me an e - ter - nal home.

pp Larghetto.

1. Sweet and low, sweet and low, Wind of the west - ern sea ; Low, low,
2 Sleep and rest, sleep and rest, Fa-ther will come to thee soon ; Rest, rest, on

sf breathe and blow, Wind of the west - ern sea. *p* O - ver the roll - ing
mf moth - er's breast, Fa - ther will come to thee soon. *mf* Fa-ther will come to his

sf wa - ters go, Come from the dy - ing moon and blow, Blow him a - gain to
p bube in the nest, Sil - ver sails out of the west, Un - der the sil - ver *mf*

p me, . . . While my lit - tle one, While my pret-ty one sleeps.
rall. e dim. moon . . . Sleep my lit - tle one, Sleep, my pret-ty one, sleep.
pp

THE LORD IS GREAT.

FROM THE CREATION.

HAYDN.

Lively. f

The Lord is great, and great His might,

The Lord is great, and great His

. . . The Lord is great, and great His might, The Lord is

might, and great His might, His might,

For - ev - er, ev - er, ev - er -

great,

The Lord is great, and great His might, for - ev - er, ev - er -

more, His glo - ry lasts for - ev - er, for - ev - er,

ev - er, And for - ev - er -

The first system of the musical score consists of two staves in G major (one sharp). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'ev - er, And for - ev - er -' are written below the staves.

more. The Lord is great, and great His might,

The Lord is great, and great His

The second system continues the melody and accompaniment. The lyrics 'more. The Lord is great, and great His might,' are on the first line, and 'The Lord is great, and great His' are on the second line.

. . . . The Lord is great, and great His might, and great His might, for -

might, The Lord is great, is great,

The third system features a change in dynamics to piano (p). The lyrics '. . . . The Lord is great, and great His might, and great His might, for -' are on the first line, and 'might, The Lord is great, is great,' are on the second line.

ev - er, ev - er, ev - er, ev - er - more.

The fourth system concludes the piece with a forte (f) dynamic. The lyrics 'ev - er, ev - er, ev - er, ev - er - more.' are written below the staves.

MORNING SONG.

GERMAN AIR.

p

1. Thro' the rest - ful night de - fend - ed, Glad our song . of thanks we
2. We are met in school with glad - ness, Ea - ger each . our tasks to

p

f

sing ; I - dle tho'ts and words are end - ed, Cheer-ful hearts to work we
learn ; I - dle days must lead to sad - ness ; We were born our bread to

f

p

bring. We are fee - ble, yet we're read - y ; Cheer-ful tem - pers, cour - age
earn. Youth is short lived, life is press - ing ; All our la - bors need a

p

f *p*

stead - y, Quick-ly bring us thro' the day, Quick-ly bring us thro' the day.
bless - ing ; God be with us thro' the day, God be with us thro' the day.

f *p*

No. 11.

DEPARTURE.

F. SILCHER.

*Slowly.**mf*

1. Well I know that on the mor - row, With a sad, pro - test - ing
 2. When I rise o'er yon - der moun - tain, Fond - ly back - ward will I
 3. Hast - en, win - ter, with thy fu - ry; Come, dear spring-time, back a -
 4. When the year hath filled its cy - cle, When the ver - dure decks the

mf

No. 12.

THE PILGRIM.

TRIO.

CH. GOUNOD.

Andante.



Be - neath spread - ing palm - tree de - lay - ing, Lo! the

Be - neath spread - ing palm - tree de - lay - ing, Lo! the

pil - grim sleeps at set of day, . . And fan - cy with her bright - est
 pil - grim sleeps at set of day, . . And fan - cy with her bright - est

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand staff in treble clef and a left-hand staff in bass clef, both with a key signature of one sharp. The lyrics are written below the first two vocal staves.

ray . . Bring - eth Par - a - dise for which he's pray - ing! *cres.* *dim.*
 ray . . Bring - eth Par - a - dise for which he's pray - ing! *cres.* *dim.*
 ray . . Bring - eth Par - a - dise for which he's pray - ing! *cres.* *dim.*

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand staff in treble clef and a left-hand staff in bass clef, both with a key signature of one sharp. The lyrics are written below the first three vocal staves. Dynamic markings *cres.* and *dim.* are placed above and below the notes in the vocal staves.

THE PILGRIM.

pp *cres.*
 Wake dream-er, wake! look well a-round. Where thy path lies lone-ly and
res.
pp
 Wake dream-er, wake! look well a-round. Where thy path lies lone-ly and
cres.

p *p cres.*
 I rear - y; And know, child of earth, there is found On - ly in
p *p cres.*
 dream - y; And know, child of earth, there is found On - ly in
p *p cres.*

p cres. *f*
 Heav'n, rest for the wea - ry, On - ly in Heav'n, rest for the wea - ry. Know, poor

p cres. *f*
 Heav'n, rest for the wea - ry, On - ly in Heav'n, rest for the wea - ry. Know, poor

p cres. *f*
 child of earth, there is found, On - ly in Heav'n, rest for the wea - - ry.

pp
 child of earth, there is found, On - ly in Heav'n, rest for the wea - - ry.

pp
 child of earth, there is found, On - ly in Heav'n, rest for the wea - - ry.

pp

SPRING SONG.

MENDELSSOHN.

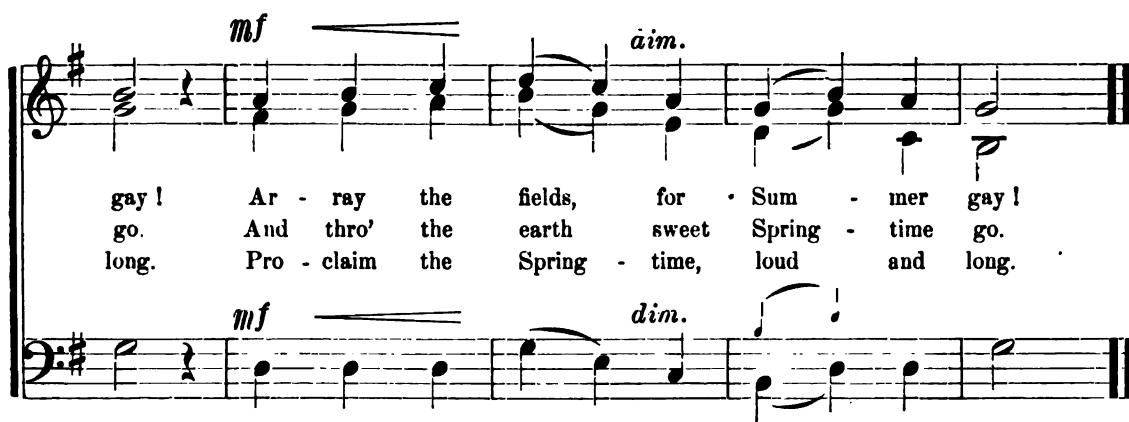
1. Come, nois - y, rush - ing Spring - time, With rain and mer - ry gale, And
 2. Come, cark - ing care and sor - row, Re - lease the bur - den'd heart, Let
 3. Hark! hear the feath - ered song, - sters, Be - gin their tim - id strain, The

bro - ken clouds, with sun - shine, To wake the sleep - ing vale. Then, burst - ing
 Win - ter's dread to - mor - row, On sa - ble wing, de - part. Then, smil - ing
 blue - bird and the rob - in, Half joy - ful, half with pain! They try the

forth, pro - tect - ing shell And fold - ed bud, on hill and dell,
 sun, un - lock the stream, And wake the earth with fer - vid beam.
 woods, the chill - y air; The moist - en'd mead - ows, ev - 'ry - where,

Drive Win - ter's storm, her care, a - way! Ar - ray the fields for Sum - mer
 Then shall all hearts true rap - ture know, And thro' the earth sweet Spring - time
 Then, fill'd with joy, in tune - ful song, Pro - claim the Spring - time, loud and

mf *dim.*



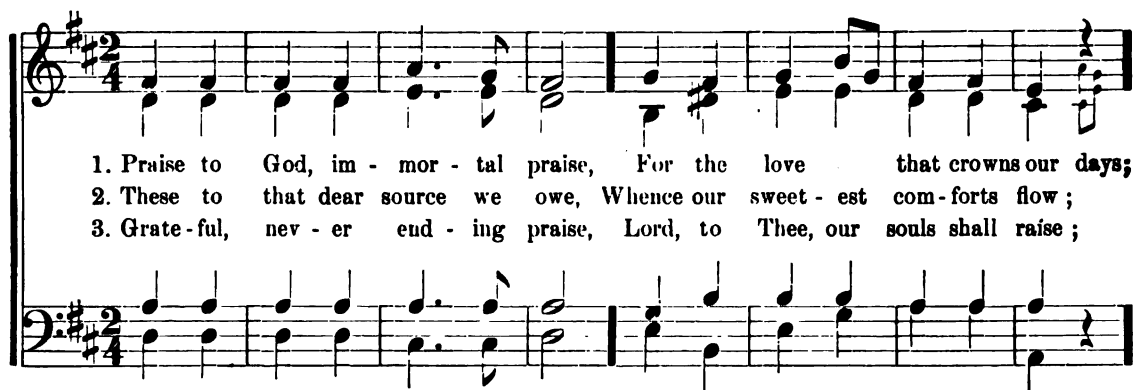
gay ! Ar - ray the fields, for · Sum - mer gay !
 go. And thro' the earth sweet Spring - time go.
 long. Pro - claim the Spring - time, loud and long.

mf *dim.*

No. 14.

PRAISE TO GOD.

MOZART.



1. Praise to God, im - mor - tal praise, For the love that crowns our days;
 2. These to that dear source we owe, Whence our sweet - est com-forts flow ;
 3. Grate-ful, nev - er end - ing praise, Lord, to Thee, our souls shall raise ;



Bounteous source of ev - 'ry joy ! Let Thy praise our tongues em - ploy.
 These, thro' all our hap - py days, Claim our cheer - ful song of praise.
 And, when ev - 'ry bless - ing's flown, Love Thee for Thy - self a - lone.

No. 15. THE SILENT MOON IS BEAMING.

ROSSINI.

Andantino.

1. The si - lent moon is beam - ing, While, lull'd in fai - ry dream - ing, We
2. The waves are calm - ly sleep - ing, The dew - y flowers are weep - ing, And



watch its ra - diance gleaming Up - on the wa - ters bright. Our voi - ces soft - ly
stars their vig - ils keep - ing, A - bove the tran - quil lake. Light zeph - yrs soft - ly



blend - ing, In har - mo - ny as - cend - ing, With ev - 'ry ca - dence end - ing, Seems
sigh - ing 'Mid fra - grant per - fume dy - ing, To ech - oes faint re - ply - ing, Fond



lost in az - ure light, Yes, ev - 'ry ca - dence end - ing, Seems lost in az - ure
mem - o - ries a - wake, To ech - oes faint re - ply - ing, Fond mem - o - ries a -



light, Seems lost in az - ure light, Seems lost in az - ure light.
wake, Fond mem - o - ries a - wake, Fond mem - o - ries a - wake.

No. 16.

FAREWELL.

KINKEL.

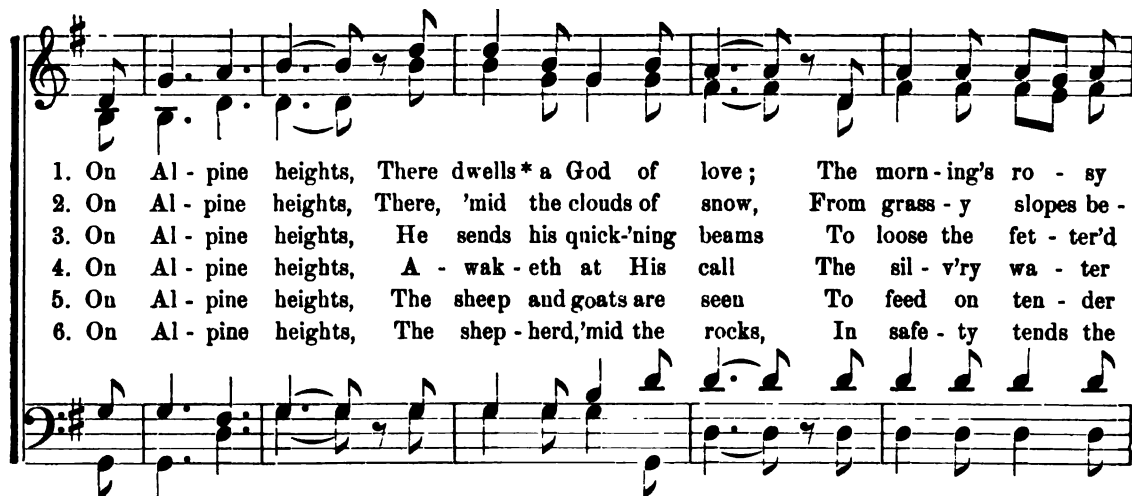
1. Fare - well, but not for - ev - er! That thought, as now we sev - er, Will
2. We pass the time in pleas - ure, When we are here to - geth - er; In
3. So quick - ly speed the mo - ments While from this place we're ab - sent, And

keep us from real sor - row; We trust to meet to - mor - row. Fare -
songs and hymns u - nit - ing, And hap - py are our meet - ings. Fare -
may we meet here - af - ter Where this is spok - en nev - er. Fare -

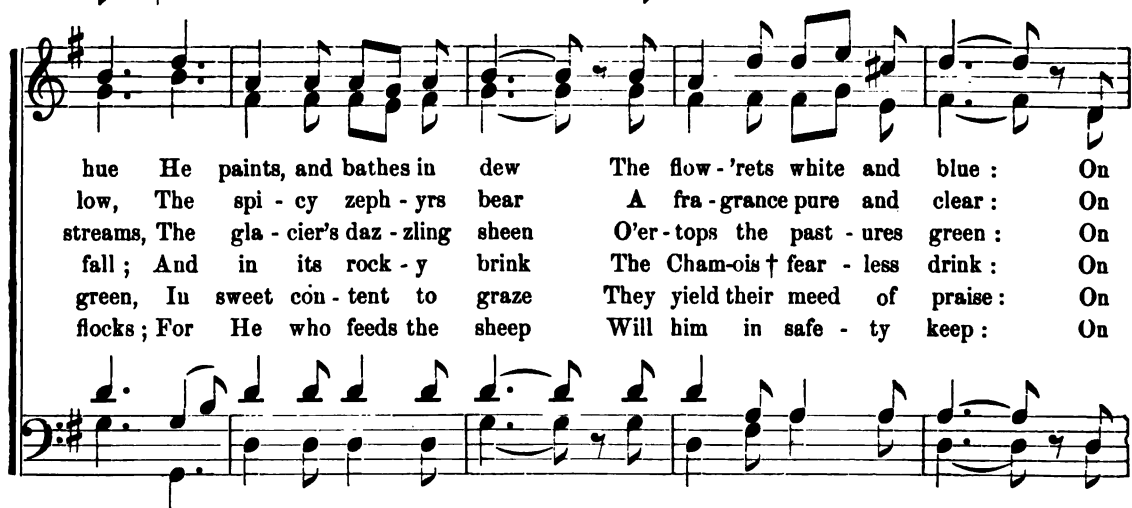
well, fare - well, kind friends, fare - well! Fare - well, fare - well, kind friends, fare - well!

ALPINE SONG.

GERSBACH.



1. On Al - pine heights, There dwells* a God of love ; The morn - ing's ro - sy
 2. On Al - pine heights, There, 'mid the clouds of snow, From grass - y slopes be -
 3. On Al - pine heights, He sends his quick-'ning beams To loose the fet - ter'd
 4. On Al - pine heights, A - wak - eth at His call The sil - v'ry wa - ter
 5. On Al - pine heights, The sheep and goats are seen To feed on ten - der
 6. On Al - pine heights, The shep - herd, 'mid the rocks, In safe - ty tends the



hue He paints, and bathes in dew The flow - 'rets white and blue : On
 low, The spi - cy zeph - yrs bear A fra - grance pure and clear : On
 streams, The gla - cier's daz - zling sheen O'er - tops the past - ures green : On
 fall ; And in its rock - y brink The Cham - ois † fear - less drink : On
 green, In sweet con - tent to graze They yield their meed of praise : On
 flocks ; For He who feeds the sheep Will him in safe - ty keep : On



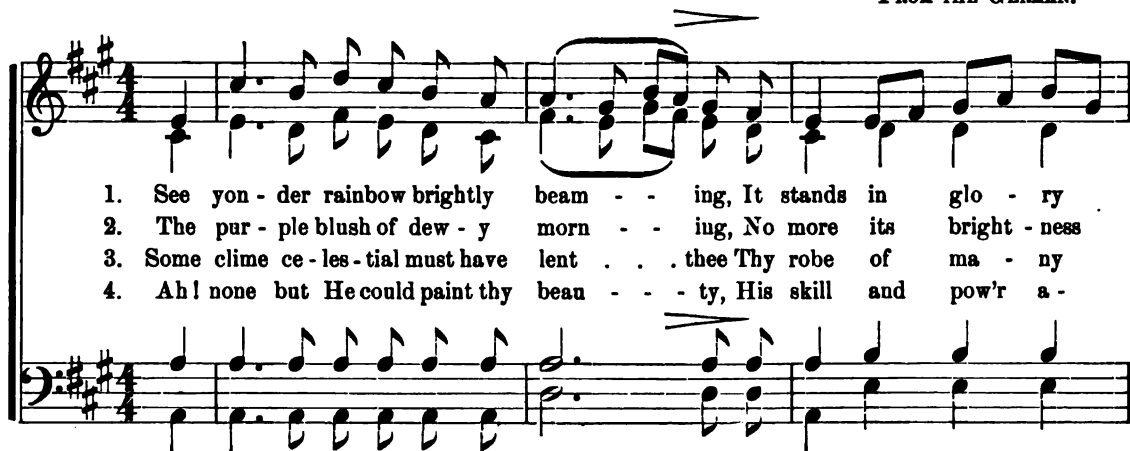
Al - pine heights, There dwells a God of love. . .

* Dwells," i. e. reigns there, or is seen in His works there. † Pronounced Sham-my, or Sha-moy.

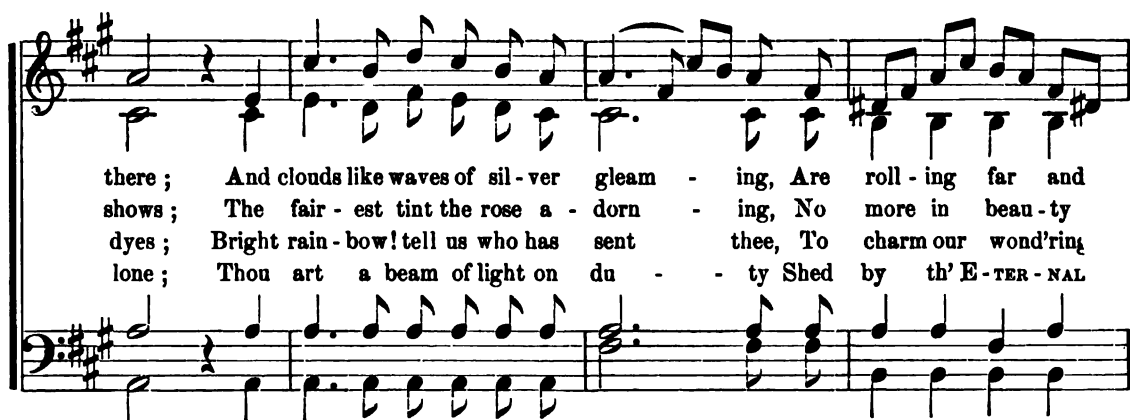
No. 18.

THE RAINBOW.

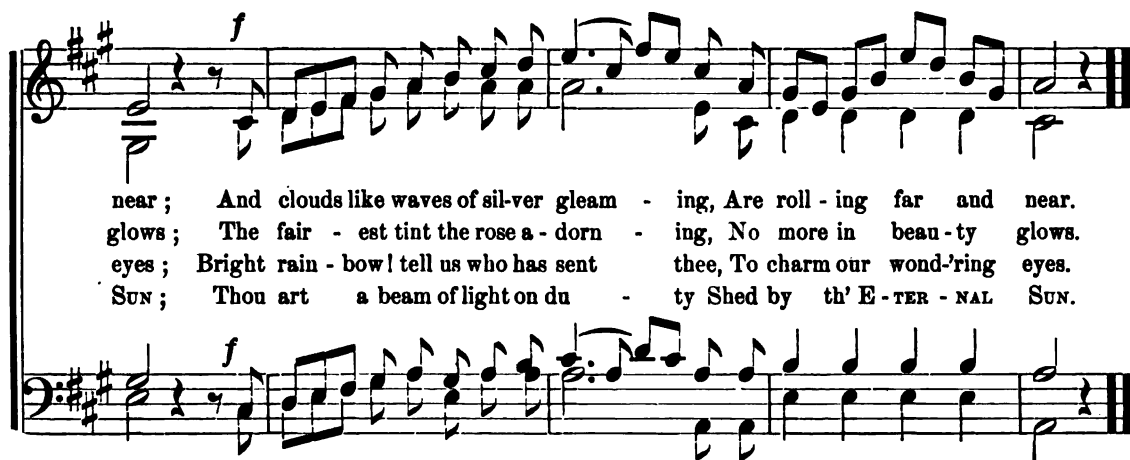
FROM THE GERMAN.



1. See yon - der rainbow brightly beam - - ing, It stands in glo - ry
 2. The pur - ple blush of dew - y morn - - ing, No more its bright - ness
 3. Some clime ce - les - tial must have lent . . . thee Thy robe of ma - ny
 4. Ah! none but He could paint thy beau - - - ty, His skill and pow'r a -



there; And clouds like waves of sil - ver gleam - ing, Are roll - ing far and
 shows; The fair - est tint the rose a - dorn - ing, No more in beau - ty
 dyes; Bright rain - bow! tell us who has sent thee, To charm our wond'ring
 lone; Thou art a beam of light on du - - ty Shed by th' E - TER - NAL



near; And clouds like waves of sil - ver gleam - ing, Are roll - ing far and near.
 glows; The fair - est tint the rose a - dorn - ing, No more in beau - ty glows.
 eyes; Bright rain - bow! tell us who has sent thee, To charm our wond'ring eyes.
 SUN; Thou art a beam of light on du - - ty Shed by th' E - TER - NAL SUN.

No. 19.

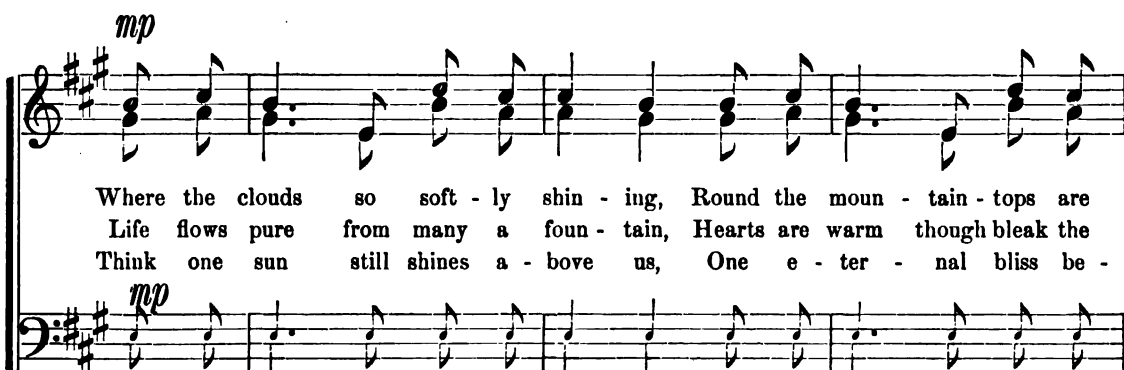
THE WANDER-STAFF.

FROM THE GERMAN.



1. { Soft - ly blow the ver - nal breez - es, Mea-dows bright with sun-shine laugh, }
 { Now my tho'ts are towards the moun-tains, Bring to me my wan-der - staff. }
 2. { Fare thee well, for I must leave thee, Home so loved where dear ones stay! }
 { Stranger roofs must be my shelt - er, Du - ty calls me now a - way. }
 3. { May our heaven - ly Fa - ther bless you! Thus the heart shall ev - er pray; }
 { When be - side the eve - ning al - tar, Think of loved ones far a - way. }

mp



Where the clouds so soft - ly shin - ing, Round the moun - tain - tops are
 Life flows pure from many a foun - tain, Hearts are warm though bleak the
 Think one sun still shines a - bove us, One e - ter - nal bliss be -

mp



twin - ing, Where the breath of heaven we quaff, Give me
 moun - tain; Soon our love shall have its proof, So fare -
 fore us;— Where - so - e'er the foot - steps stray, Think and

cres.

now my wan - der - staff, Give me now my wan - - der - staff.
 well my fa - ther - roof, So fare - well my fa - - ther - roof.
 love, though far a - way, Think and love, though far . . . a - way.

cres.

This musical score is for a two-part setting. The top part is in treble clef with a key signature of two sharps (F# and C#). The bottom part is in bass clef with the same key signature. Both parts feature a melody with eighth and sixteenth notes, and some chords. The lyrics are written between the staves. The piece ends with a double bar line.

No. 20.

THE MILLER OF DUNDEE.

1. There
 2. "I
 3. Thus,

f

was a jol - ly mil - ler once Liv'd on the ri - ver Dee. . . He
 live by my mill, she is to me Both pa - rent, child, and wife ; . . I
 like the mil - ler bold and free, Let us re - joice and sing ; . . The

p

This musical score is for a three-part setting. The top part is in treble clef with a key signature of two flats (Bb and Eb). The middle part is in treble clef with the same key signature. The bottom part is in bass clef with the same key signature. The lyrics are written between the staves. The piece starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.



work'd and sung from morn till night, No lark more blithe than he ; . . And
would not change my sta - tion . . For any oth - er in life. . . No
days of youth were made for glee, And time is on the wing ; . . The



this the bur - den of his song For ev - er used to be. . . "I
law - yer, sur - geon, or doc - tor, E'er had a groat from me ; . And I
song shall pass from me to thee, And round this jo - vial ring, . . And



care for no - bo - dy, no, not I, If no - bo - dy cares for me." . .
care for no - bo - dy, no, not I, If no - bo - dy cares for me." . .
all in heart and voice a - gree To sing "long live the king." . .



FREE LIFE.

ABT.

1. Wealth where it brings no joy, Life's pleas-ures may de-stroy;
 2. Free life be-neath the stream, Shines there the sun's gay beam,
 3. Free sings the bird in air, Glad life; so fresh and fair,

We would not bor-row Wealth with its sor-row; Live like the
 Pure from the foun-tain, Fresh from the moun-tain, Cool flows the
 Swift as the winds fly, Glide like the clouds fly, Heav'n's host of

flow-ers fair, Free-ly on light and air. . . . Free life,
 spark-ling wave, Green flow-ing banks to lave. . . . Free life,
 song-sters fair, Free in the up-per air. . . . Free life,

glad life, Pure life for me, Glad life, pure life, Free life for me.

LORELEY.

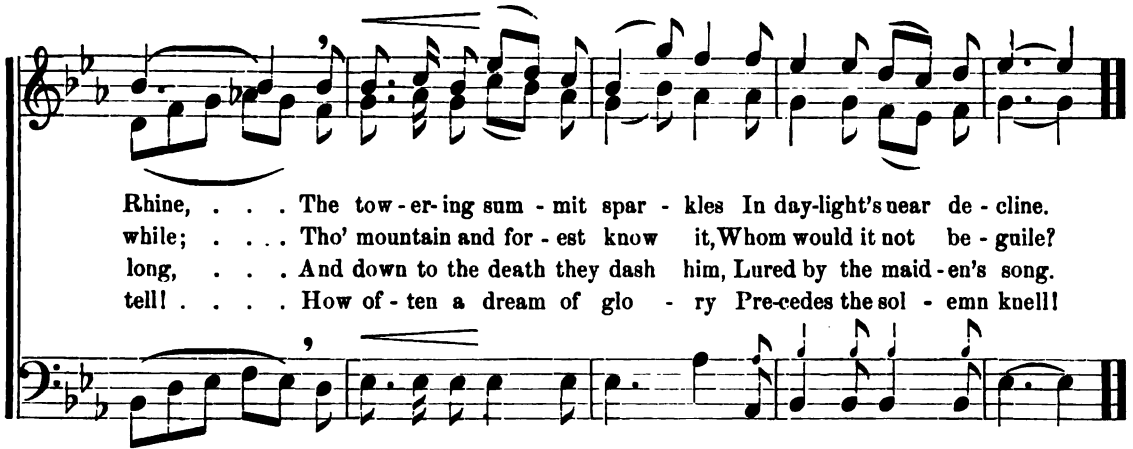
F. SILCHER.

Moderately.

1. I know not what it mean - eth, My heart is filed with
 2. A - loft up - on the moun - tain, In gold - en rai - ment
 3. A - las! a boat - man drift - ed A - down the treach'rous
 4. Still love - ly is the moun - tain, A fai - ry's home the

pain; A sto - ry of old it glean - eth, Which mem - ry e'er will re -
 there Is sit - ting the fair - est maid - en, To comb her soft, gold - en
 tide, And up - ward his rapt gaze lift - ed, Un - mind - ful what might be -
 Rhine, Their beau - ty a flow - ing foun - tain Of po - e - sy sub -

tain. The cool air whis - pers and dar - kles, As gent - ly flows the
 hair. Her gold - en comb flash - es through it, A song she sings the
 tide. The bil - lows hur - ry and lash him The rock - rift waves a -
 lime. And who would heed not the sto - ry This song was made to

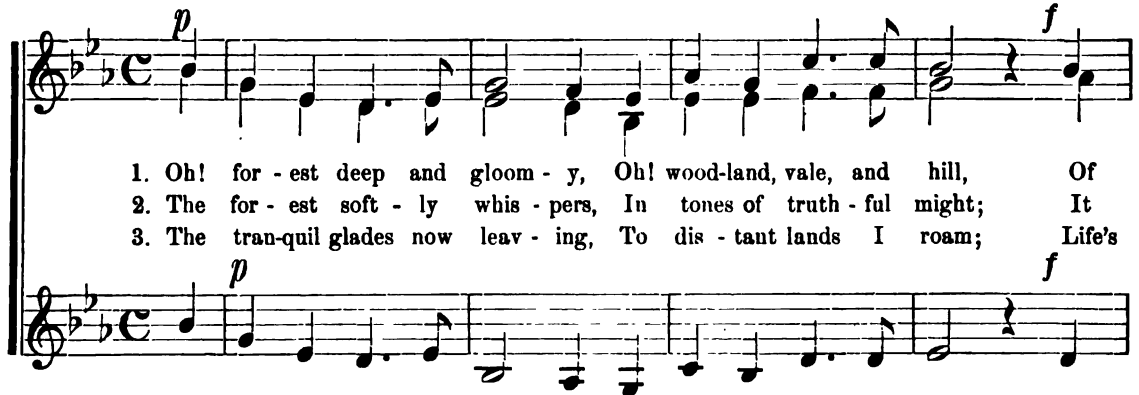


Rhine, . . . The tow-er-ing sum-mit spar-kles In day-light's near de-cline.
 while; . . . Tho' mountain and for-est know it, Whom would it not be-guile?
 long, . . . And down to the death they dash him, Lured by the maid-en's song.
 tell! . . . How of-ten a dream of glo-ry Pre-cedes the sol-emn knell!

No. 23.

FAREWELL TO THE FOREST.

MENDELSSOHN.



1. Oh! for-est deep and gloom-y, Oh! wood-land, vale, and hill, Of
 2. The for-est soft-ly whis-pers, In tones of truth-ful might; It
 3. The tran-quil glades now leav-ing, To dis-tant lands I roam; Life's

When
I
Tho'


all my joys and sor-rows The gen-tle wit-ness still. When sick of
 speaks of earn-est du-ty, Of what is wrong and right. I lis-ten
 anx-ious toil pur-su-ing, 'Mid stran-gers seek a home. Tho' far from

FAREWELL TO THE FOREST.

sick of world - ly pleas - ures,
list - en to its teach - ing,
far from hence re - pin - ing,

world - ly pleas - ures, Leav - ing the bu - sy town, I
to . . . its teach - ing, With pa - tient, hum - ble ear, To
hence . . . re - pin - ing, Thrown a - mong world - lings cold, Fond

I
To
Fond

seek thy qui - et shad - ows, And, wea - ry, lay me down, I seek thy
me the beau - teous lan - guage Shall be for - ev - er dear, To me the
mem - ry still shall charm me, My heart shall ne'er grow cold, Fond mem - ry

I
To
Fond

seek thy qui - et shad - ows, And, wea - ry, lay me down.
me the beau - teous lan - guage Shall be for - ev - er dear.
mem - ry still shall charm me, My heart shall ne'er grow cold.

qui - et shad - ows, And, wea - ry, lay me down.
beau - teous lan - guage Shall be . . . for - ev - er dear.
still shall charm me, My heart . . . shall ne'er grow cold.

seek thy qui - et shad - ows, And, wea - ry, lay me down.
me the beau - teous lan - guage Shall be for - ev - er dear.
mem - ry still shall charm me, My heart shall ne'er grow cold

LORDLY GALLANTS.

GEORGE WITHERS.

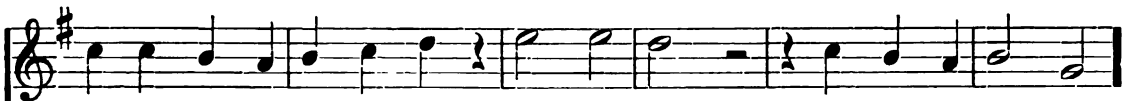
CALCOTT.

SOPRANO. *Cheerfully.**mf*

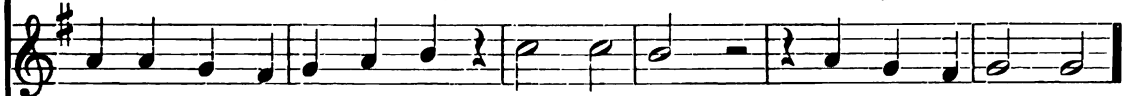
1. Lord - ly Gal - lants, tell me this, Though my safe con - tent you weigh not,
 2. Bound to none my for - tunes be, This or that man's fall I fear not,

ALTO. *mf*

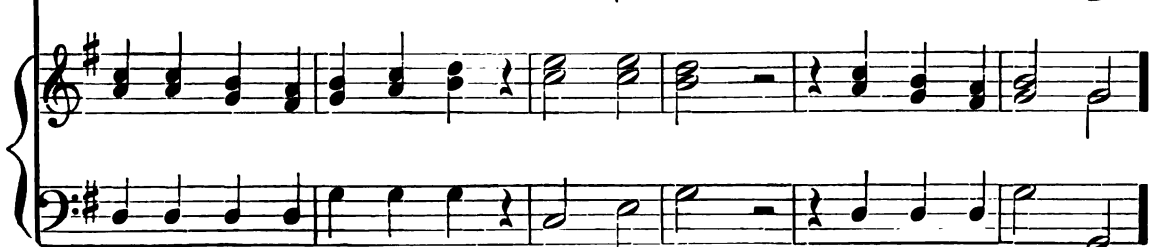
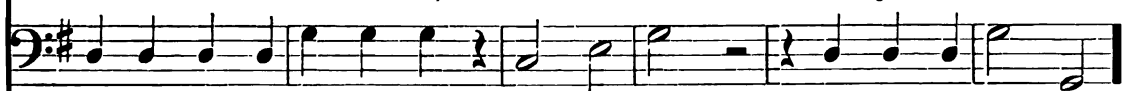
1. Lord - ly Gal - lants, tell me this, Though my safe con - tent you weigh not,
 2. Bound to none my for - tunes be, This or that man's fall I fear not,

BASS. *mf**Cheerfully.*

In your great-ness what one bliss Have you gain'd that I en-joy not?
 Him I love that lov-eth me, For the rest a pin I care not.



In your great-ness what one bliss Have you gain'd that I en-joy not?
 Him I love that lov-eth me, For the rest a pin I care not.



You have hon - or, you have wealth,
You are sad when oth - ers chafe,
You have hon - or, you have wealth, I have peace, and I have health,
You are sad when oth - ers chafe, And grow mer - ry as they laugh,

cres.
All the day I mer-ry, mer-ry make, And at night no
I that hate it and am free, Laugh and weep as
cres.
All the day I mer-ry, mer-ry make, And at night no
I that hate it and am free, Laugh and weep as
cres.

mf

care I take, All this day I mer-ry mer-ry, make,
pleas - eth me, I that hate it and am free,

mf

care I take, All this day I mer-ry mer-ry, make,
pleas - eth me, I that hate it and am free,

mf

mf

cres. *f*

And at night no care I take, And at night no care I take.
Laugh and weep as pleas - eth me, Laugh and weep as pleas - eth me.

cres. *f*

And at night no care I take, And at night no care I take.
Laugh and weep as pleas - eth me, Laugh and weep as pleas - eth me.

cres. *f*

cres. *f*

No. 25.

THE HERDSMAN'S HOME.

ART.

*Moderato.**mf*

1. On the moun-tain steep and hoar - y, Sounds the herds-man's eve-ning song ; Where the
2. Where the Al - pine rose is blow - ing, There the herds-man builds his house ; From his
3. Where the moun-tain dark and drear - y Frowns up - on the world be - low ; Rest - ing

mf

clouds in gold - en glo - ry, Float the am - biant tide a - long ; Where the
couch at morn-ing go - ing, With the lark he loves to roam ; From his
there, the herds-man wea - ry, None such sweet re - pose can know ; Rest - ing



clouds in gold - en glo - ry, Float the am - biant tide a - long.
couch at morn-ing go - ing, With the lark he loves to roam.
there, the herds-man wea - ry, None such sweet re - pose can know.



la la la la la la la la la la . La la

La la la la la la la la la la la la .

CHORUS.

La la la la la la la la

The first system of the musical score consists of four staves. The first two staves are vocal parts with lyrics 'la la la la la la la la la la . La la' and 'La la la la la la la la la la la la .'. The third staff is a piano accompaniment for the chorus, marked 'CHORUS.', with lyrics 'La la la la la la la la'. The fourth staff is a piano accompaniment for the chorus, with lyrics 'la la la la la la la la'.

la la la la la la la la la la.

La la la la la la la la la la la la.

la la la la la la la la

The second system of the musical score consists of four staves. The first two staves are vocal parts with lyrics 'la la la la la la la la la la.' and 'La la la la la la la la la la la la.'. The third staff is a piano accompaniment for the chorus, with lyrics 'la la la la la la la la'. The fourth staff is a piano accompaniment for the chorus, with lyrics 'la la la la la la la la'.

No. 26.

I'M A SHEPHERD OF THE VALLEY.

GERMAN.

La la la, La la la,

mp

1. { I'm a shep-herd of the val-ley, La la la, la la la; }
 2. { With my sheep I wan-der dai-ly, La la la, la la la. }
 3. { In the fresh and dew-y morn-ing, La la la, la la la; }
 4. { When the first gray light is dawn-ing, La la la, la la la; }
 5. { Free from en-vy ev-er liv-ing, La la la, la la la; }
 6. { Nev-er with a broth-er striv-ing, La la la, la la la. }

mp

mf

Where the ten-der grass is grow-ing, Where the laugh-ing wa-ters play; Where the
 Wak-ing from my peace-ful slum-ber, Loud re-sounds our cheer-ful song; Up the
 Though the shep-herd's lot be low-ly, Yet con-tent I well may be; If my

mf

La la

mp

ver-nal winds are bloom-ing, With my flock I love to stray,
 moun-tain then I clam-ber With my sheep a hap-py throng,
 store in-crease but slow-ly, Ev-'ry day has joys for me,

la la la la

La la la, la la la, With my flock I love to stray.
 La la la, la la la, With my sheep a hap - py through.
 La la la, la la la, Ev - 'ry day has joys for me.

No. 27.

WE LOVE THE HEROES.

FROM THE GERMAN.

1. We love the he - roes of our land, Whose names shall live in
 2. Brave hearts, who con - quer'd tho' they died, Their life they free - ly
 3. And those, whose words, in gen - tler war, Just rights to all ex -
 4. And those for bright - er days who wait, And toil in wise as -

sto - ry; The wise of heart, the strong of hand, Whose
 gave us; Who, 'mid the foes that round them rose, March'd,
 tend - ed; Who loved the cause of free - dom's laws, And
 sur - ance; Who win the fight of truth and right, By

life and death was glo - ry, Whose life and death was glo - ry.
 fought, and bled to save us, March'd, fought, and bled to save us.
 free - dom's flag de - fend - ed, And free - dom's flag de - fend - ed.
 strength and calm en - dur - ance, By strength and calm en - dur - ance.

No. 28.

TO THE FATHERLAND.

Moderato.

F. ART.

1. Now out of deep - est heart up - well - ing, Pour forth your sweet - est
 2. God grant thee gold - en peace and plen - ty, Be - lov - ed Fa - ther -
 3. God will be - stow His choic - est bless - ings, Our na - tive land to

song ; Your no - blest thought on high up - swell - ing, In mel - o - dy pro -
 land ; But not for sel - fish pleas - ures on - ly, Our coun - try true shall
 save ; Not by kind heav'n's great laws trans - gress - ing, Though men be great and

long. The sound shall strike the heav - ens With ur - gent tone, And bear our
 stand. For free - dom is her watch - word, And truth her soul; And God's di -
 brave; But by the wis - dom lent us, From heav'n's vast store, That can pre -

coun - try's bur - den Be - fore the throne ; The sound shall strike the
 vin - est mis - sion Must be her goal ; For free - dom is her
 serve a na - tion For - ev - er - more ; But by the wis - dom

bear our coun - try's
 God's di - vin - est
 can pre - serve a

f cres.

heav-ens With ur - gent tone, And bear our coun - try's bur-den Be - fore the throne.
 watchworl, And truth her soul; And God's divin - est mis-sion Must be her goal.
 lent us, From heav'n's vast store, That can preserve a na-tion For - ev - er - more.

f cres.

And bear our coun - try's
 And God's di - vin - est
 That can pre - serve a

No. 29.

I SAW THE SMILING GOLDEN SUN.

SILCHER.

Slowly.

1. I saw the smil - ing gold - en sun, Sink to his rest when
 2. Then star - ry eve - ning float - ed down, And spread her veil o'er
 3. And now in sleep my eyes I close, Fear - less on God my

day was done; And this, me - thought, his part - ing strain: Lov'd
 field and town; And when mild moon - light tipp'd the hill, Noise
 thoughts re - pose, Be - neath a watch - ful Fa - ther's sight, I

friends, I greet you soon a - gain, Lov'd friends, I greet you soon a - gain.
 fled a - way, and all was still, Noise fled a - way, and all was still.
 yield me to the arms of night, I yield me to the arms of night.

No. 30.

THE SWALLOWS.

SCHUMANN.

Fast.

1. A - bout neigh-bor's ga - bles the swal - lows a - bid, Now
 2. They soon will de - part to a far - off land, To
 3. And when they re - turn they will bring good luck, The

1. A - bout neigh-bor's ga - bles the swal - lows a - bid, Now
 2. They soon will de - part to a far - off land, To
 3. And when they re - turn they will bring good luck, The

Fast.

p

fp

high and now low they hov - er, Next year . . . their
 fly they are now pre - par - ing, Next year . . . to their
 chil - dren go glad-ly to meet . . . them: The farm - er will

fp

high and now low they hov - er, Next year . . . their
 fly they are now pre - par - ing; Next year . . . to their
 chil - dren go glad-ly to meet them; The farm - er will

p

THE SWALLOWS.

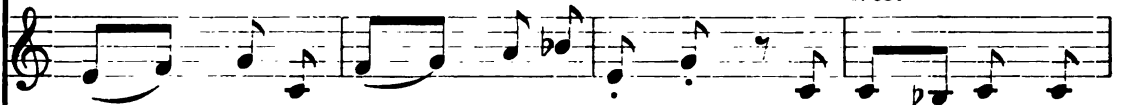
63

cres.



old . . . haunts they'll sure - ly dis-cov - er, And build for their
old . . . homes they'll all . . . be re-pair - ing, We know it and
gen' - rous - ly, gen' - rous - ly treat them, Nor grudge them the

cres.

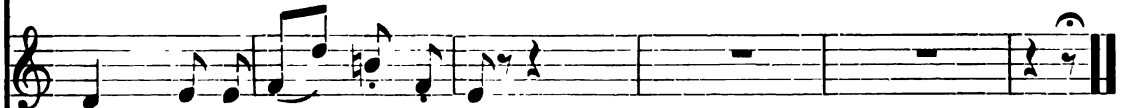


old . . . haunts they'll sure - ly dis-cov - er, And build for their
old . . . homes they'll all . . . be re-pair - ing, We know it and
gen' - rous - ly, gen' - rous - ly treat them, Nor grudge them the

cres.



bird - lings their old nest be - side.
wel - come the jo - vi - al band.
hand - ful of corn that they took.



bird - lings their old . nest be - side.
wel - come the jo - vi - al band.
hand - ful of corn that they took.



No. 31.

THE VIOLET'S PLEA.

FRANZ ABT.

Allegro moderato.

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes in a 3/4 time signature, while the left hand plays a simple bass line. Dynamics include *p molto leggiero.*, *mf*, and *dim.*

1. Lit - tle flow'r with eyes of blue, Sweet in-deed to all are you,
 2 Her - ald of the hours of spring, Tid - ings full of joy you bring.

The piano accompaniment for the first vocal line continues with chords and eighth notes in the right hand and a steady bass line in the left hand. The dynamic *p* is indicated.

As so co - si - ly you rest In your moss - sur - round-ed nest!
 For we know that win - try days Then at last have gone their ways!

The piano accompaniment for the second vocal line continues with chords and eighth notes in the right hand and a steady bass line in the left hand. A triplet of eighth notes is marked with a '3' above it.

Peep - ing coy - ly you are seen 'Mid your cov - er - let of
 Soon the land will smile a - gain Bright with flow'rs be hill and

Peep - ing coy - ly you are seen
 Soon the land will smile a - gain,

p

The musical score consists of three systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with a long note. The third system continues the piano accompaniment.

green, Mute - ly plead - ing — "Ne'er for-get
 plain, But 'mid all we'll Ne'er for-get

'Mid your cov - er - let of green, Mute - ly plead-ing — "Ne'er for-get
 Bright with flow'rs be hill and plain, But 'mid all we'll Ne'er for-get

The musical score consists of three systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with a long note. The third system continues the piano accompaniment.

THE VIOLET'S PLEA.

me, the hum-ble vi - o - let ! " Mute - ly plead - ing — " Ne'er for - get
 you, the hum-ble vi - o - let ! But 'mid all we'll Ne'er for - get

me, the hum-ble vi - o - let ! " Mute - ly plead - ing — " Ne'er for - get . . .
 you, the hum-ble vi - o - let ! But 'mid all we'll Ne'er for - get . . .

The first system of the musical score for "The Violet's Plea" consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains two lines of lyrics. The middle staff is another vocal line, also in treble clef, with a second line of lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features flowing sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

me, the humble vi - o - let !"
 you, the humble vi - o - let ! .

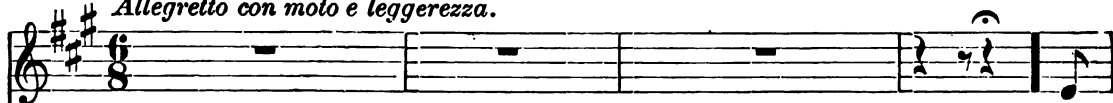
me, the humble vi - o - let !
 you, the humble vi - o - let !

The second system of the musical score continues the piece. It also consists of three staves. The top staff is a vocal line with a triplet of eighth notes marked with a '3'. The middle staff is another vocal line. The bottom staff is the piano accompaniment, which includes dynamic markings such as 'p' (piano) and 'f' (forte). The piano part features complex chordal textures and arpeggiated figures.

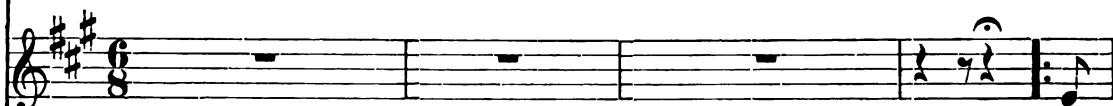
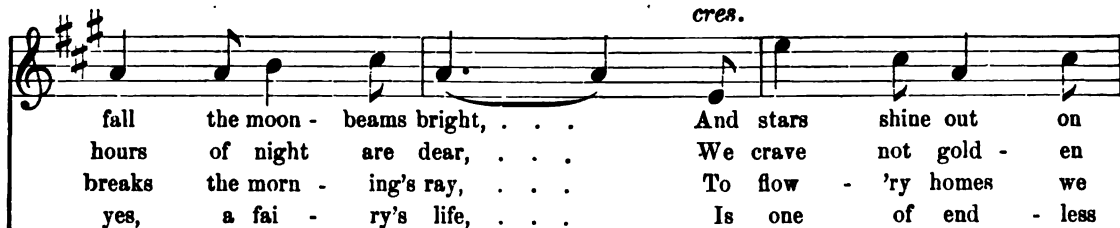
No. 32.

FAIRY LIFE.

FRANZ ABT.

Allegretto con moto e leggerezza.

1. When
2. The
3. When
4. Ah!

*Allegretto con moto e leggerezza.**cres.**cres.*

high It gives us true de - light To
 day But sil - v'ry moon - beams clear Bring
 fly In blos - soms hide a - way, Till
 joy, No sor - row, care or strife, But

scherzando.

dance, to dance, To dance be - neath the
 joy, bring joy, Bring joy to elf and
 night, till night, Till night a - gain is
 bliss, but bliss, But bliss with out al -

scherzando.

dance, to dance, to dance, To dance be - neath the
 joy, bring joy, bring joy, Bring joy to elf and
 night, till night, till night, Till night a - gain is
 bliss, but bliss, but bliss, But bliss with-out al -

mf

sky! . . . 'Tis sweet, yes, sweet a fay to be; 'Tis sweet, yes, sweet a
fay! . . .
nigh! . . .
loy! . . .

mf

fay to be; Joy - ous, blithe and gay are we!

FAIRY LIFE.
Leggiero.

joy - ous, blithe and gay are wel

THE LITTLE SOLDIER.

In marching style.
CHORUS. *mf*

KUCKEN.

1. He who would with sol - diers road it, He must have a gun to shoot, He must
2. You must have what we de - light in, A good sa - bre, keen and strong, A good
3. You must on a horse be rid - ing, With two bur-nished sil - ver spurs, With two
4. Thus with sol - diers you may road it, Wav-ing plume and cour-age bright, Wav-ing

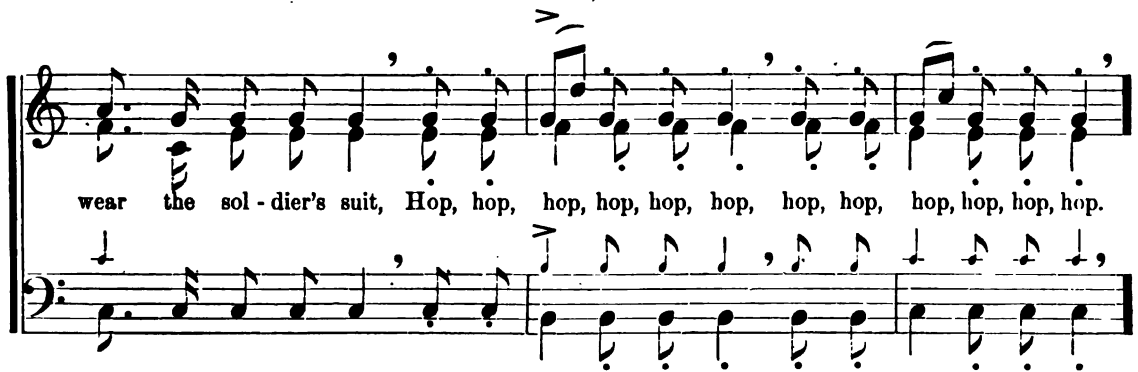
have a gun to shoot, And with pow - der he must load it, And with
sa - bre keen and strong, When the foe gives cause to fight in Not for
burnished sil - ver spurs, Then his way you're sure - ly guid - ing, When he's
plume and cour-age bright. Take the gun and right - ly load it When the

SOLO.



bul - let hard, to boot. Lad - die, would you be re - cruit, You must
 foe - men, nor for wrong.
 will - ing or per - verse.
 right de - mands the fight.

p
 Lad - die, would you




wear the sol - dier's suit, Hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop.

CHORUS.



Lad - die, would you be re - cruit, You must wear the sol - dier's suit, Po - ny



fast - er, ev - er fast - er, run, gal - lop . . . hop, hop, hop, hop, hop, hop, run, gal - lop.

No. 34.

FAIRIES' DANCE.

TWO-PART SONG.

F. A. MARSHAL.

*Trippingly.**mf*

The moon is up on high, On the fell, o'er the lea, None wake, none wake but

Trippingly.

mf

This system contains the first line of music. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter note G4, and continues with a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes in the right and left hands.

we, Now the mer - ry elves go by, Flit - ting light - er than down, flit - ting

This system contains the second line of music. The vocal melody continues with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter note G4, and continues with a series of eighth and quarter notes. The piano accompaniment continues with chords and single notes in the right and left hands.

light - er than down or fea - ther. The bats are on the wing And the

ten. mp p

p

This system contains the third line of music. The vocal melody continues with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter note G4, and continues with a series of eighth and quarter notes. The piano accompaniment continues with chords and single notes in the right and left hands. Dynamic markings include *ten.*, *mp*, *p*, and *p*.

FAIRIES' DANCE.

73

ten.

owl - ets ap - pear, See the glow - worm draw near, draw near. Come to

light the fai-ry ring, Where we dance hand in hand, where we dance hand in hand to - geth - er.

mf

mf

The moon is up on high, On the fell, o'er the lea, None wake, none wake but

The moon is up on high, On the fell, o'er the lea, None wake, none wake but

FAIRIES' DANCE.

f



we, Now the mer - ry elves go by, Flit - ting light - er than down, flit - ting

f

we, . . . Now the mer - ry elves go by, Flit - ting light - er than down, flit - ting

ff

f



light - er than down or feath - er. Round and round, round and round, let us

f

light - er than down or feath - er. Round and round, round and round, let us

trip, trip, trip, Till the grey dawn of day strikes the moun - tain tip, While the

trip, trip, trip, Till the grey dawn of day strikes the moun - tain tip, While the

world is a - sleep, Hol - i - day fair - ies keep, But when

world is a - sleep, Hol - i - day fair - ies keep, But when

FAIRIES' DANCE.

breaks morn-ing light 't is good-night, good- night, When breaks morn-ing light 't is good -

breaks morn-ing light 't is good-night, good- night, When breaks morn-ing light 't is good -

cres.

night, good - night, When breaks morn - ing light 't is good - night, good - night!

night, good - night, When breaks morn - ing light 't is good - night, good - night!

a tempo.

a tempo.

A MARCHING SONG.

F. ABR.

Alla marcia.

1. Hark ! what a burst of sound Comes from the
 2. Flowers with de - light un - told, Greet us a

1. Hark ! what a burst of sound Comes from the
 2. Flowers with de - light un - told, Greet us a

woods a - round! Hark! what a burst of sound
 thou - sand - fold, Flowers with de - light un - told,

woods a - round! Hark! what a burst of sound . .
 thou - sand - fold, Flowers with de - light un - told, . .

woods a - round! Hark! what a burst of sound . .
 thou - sand - fold, Flowers with de - light un - told, . .

Comes from the woods a - round! First sings a
 Greet us a thou - sand - fold. Brooks that are

Comes from the woods a - round! First sings a
 Greet us a thou - sand - fold. Brooks that are

Comes from the woods a - round! Tra la la! First then sings a
 Greet us a thou - sand - fold. Tra la la! Brooks that are so

A MARCHING SONG.

lone - ly bird, clear and bright, Soon all the rest are like - wise heard; Leap by our path, with mur - murs light.

lone - ly bird, clear and bright, Soon all the rest are like - wise heard; Leap by our path, with mur - murs light.

lone - ly bird, clear and bright, Soon the rest, the rest are like - wise heard; And leap, with mur - murs light. And

f Then from the woods a - round, *sf* *p* What a sound, what a sound, what a
Splen - dor at - tends on May, All is gay, all is gay, all is

f Then from the woods a - round, *sf* *p* What a sound, what a sound, what a
Splen - dor at - tends on May, All is gay, all is gay, all is

f then from the woods a - round, What a
splen - dor at - tends on May, All is

ff sound, what a sound, Then from the woods a - round, What a
gay, all is gay, Splen - dor at - tends on May, All is

ff sound, what a sound, Then from the woods a - round, What a
gay, all is gay, Splen - dor at - tends on May, All is

ff sound, what a sound, Then from the woods a - round, What a
gay, all is gay, Splen - dor at - tends on May,

A MARCHING SONG.

79

f

sound, what a sound, Tra la la, tra la
gay, all is gay, Tra la la, tra la

f *p*

sound, what a sound, Tra la la la
gay, all is gay, Tra la la la

f *p*

Tra la la la la, tra la la la

f *mf*

la, tra la la la la la la la, tra la

f

la, tra la la la la la la la,

f

tra la la la la la la la,

f

la, tra la la, tra la la la la, tra la.

p *f*

tra la la la la, tra la la la la, tra la.

p *f*

tra la la la la, tra la la la la, tra la.

THE DREAMING LAKE.

CARL REINECKE.

Lento.

p

The

p

The

Lento.

pp

lake lies rock'd in a - zure dream, All cover'd up with wa - ter flow'rs. Ye

p

pp

The lake lies rock'd in dream, All cov - er'd up with wa - ter flow'rs. Ye

pp

lake lies rock'd in a - zure dream, All cov - er'd up with flow'rs. Ye

p

pp

birds that high . . thro' pine-tops gleam, May not dis - turb

birds that high thro' pine - tops gleam, May not, may not dis -

birds that high thro' pine - tops gleam, May not dis -

his slumb'ring hours, may not dis - turb his slum - b'ring

turb his slumb'ring hours, dis-turb his slum - b'ring

turb his slumb'ring hours, his slum - b'ring

THE DREAMING LAKE.

hours. *pp* Yet soft shall wave, shall wave the

hours. *pp* Yet soft shall wave the

hours. *pp* Yet soft shall wave, shall wave the

pp

reeds, And shake their heads in air - - y play, A but - ter - fly . .

reeds, And shake their heads in air - y play, A but - - ter

reeds, And shake their heads in play, A but - - ter -

pp

THE DREAMING LAKE.

83

o'er the dreaming lake floats on his lone - ly, his lone - ly,
 fly that flutters o'er the lake, floats on his lone - ly,
 fly above the lake, floats on, floats on his lone - ly
 way, floats on his lone - ly lone - ly way.
 his lone - ly way, floats on his lone - ly way.
 way, floats on his lone - ly way.

mf *p* *mf* *p* *mf* *p* *pp* *Ped.*

No. 37.

ROBIN ADAIR.

BRUNO RAMANN.

mf

1. Wel - - come on shore a - gain,
 2. Long I ne'er saw thee love,

mf

3. Come to my heart a - gain,

mf

p riten.

Rob - - - in A - dair,
 Rob - - - in A - dair,

p riten.

Rob - - - in A - dair,

p riten.

p riten.

mf a tempo.

Wel - - - come ouce more a - gain,
Still I prayed for thee, love,

mf a tempo.

Nev - - - er to part a - gain

mf a tempo.

mf a tempo.

p riten.

Rob - - - in A - dair!
Rob - - - in A - dair!

p riten.

Rob - - - in A - dair!

p riten.

p riten.

mf a tempo.

I feel thy trem - bling hand,
When thou wert far at sea,

mf a tempo.

And if thou still art true,

mf a tempo.

cres.

Tears in thy eye - lids stand,
Ma ny made love to me!

cres.

I will be con - stant too,

cres.

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment in grand staff (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are: "To greet thy na - tive land, / But still I thought on thee, / And will wed none but you,". The first vocal staff has a forte (*f*) dynamic marking at the end. The piano accompaniment has a forte (*f*) dynamic marking at the end.

To greet thy na - tive land,
But still I thought on thee,
And will wed none but you,

The second system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment in grand staff (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are: "Rob - - - in A - dair! / Rob - - - in A - dair! / Rob - - - in A - dair!". The first vocal staff has a mezzo-forte (*mf*) dynamic marking at the beginning. The piano accompaniment has a mezzo-forte (*mf*) dynamic marking at the beginning and end.

Rob - - - in A - dair!
Rob - - - in A - dair!
Rob - - - in A - dair!

1, 2, 3.

f *riten.*

FINE.

f *p riten.*

No. 38.

TELL US, WANDERER.

HENRY SMART.

Con moto moderato.

p

Tell us, wan - d'rer, wild - ly rov - ing From the path that leads to

p

Tell us, wan - d'rer, will - ly rov - ing From the path that leads to

p

peace, Pleas - ure's false en - chant - ment lov - ing—When will thy de - lu - sions
 peace, Pleas - ure's false en - chant - ment lov - ing—When will thy de - lu - sions
 cease? Once, like thee, by joys sur - round - ed, We could kneel at Pleas - ure's
 cease? Once, like thee, 'mid joys, We knelt at Pleas - ure's
 cease? Once, like thee, 'mid joys, We knelt at Pleas - ure's

cres. *f*
cres. *f*
cres. *f*
cres. *f*
p
p
p
p

TELL US, WANDERER.

cres.

shrine; Then our bright - est hopes were bound - ed By de - lights as false as

cres.

shri; Then our bright - est hopes were bound - ed By de - lights as false as

cres.

shrine; Then our bright - est hopes were bound - ed By de - lights as false as

cres.

thine, de - lights as false as thine.

poco ritard. *p*

thine, de - lights as false as thine. But those vis - ions nev - er

poco ritard. *p*

thine, By de - lights as false as thine. But those vis - ions nev - er

poco ritard. *p*

thine, By de - lights as vain as thine. But those vis - ions nev - er

poco ritard. *p*

The musical score is written for voice and piano. The vocal part consists of three systems of staves, each with a treble and bass line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The score includes various performance markings: 'cres.' (crescendo) and 'poco ritard.' (poco ritardando) for both voice and piano, and 'p' (piano) for the piano part. The lyrics are written below the vocal staves, with some words split across lines. The final system of the score ends with a double bar line.

cres.

blessed us—Soon their fleet-ing day was o'er! Then the world which had ca -

cres.

blessed us—Soon their fleet-ing day was o'er; Then the world which had ca -

cres.

blessed us—Soon their fleet-ing day was o'er; Then the world which had ca -

f *p*

ressed us, Charmed us with its smiles no more; Such is pleas-ure's tran-sient

f *p*

ressed us, Charmed us with its joys no more; Such is pleas - ure's

f *p*

ressed us, Charmed us with its smiles no more; Such is

TELL US WANDERER.

cres.

sto - ry; Last - ing hap - pi - ness is known On - ly in the path of

cres.

sto - ry; hap - pi - ness is known On - ly in the path of

plea - sure's sto - ry; hap - pi - ness is known On - ly in the path of

cres.

poco ritard.

glo - ry—In the Sav - iour's love a - lone, in the Sav - iour's love a - lone.

poco ritard.

glo - ry—In the Sav - iour's love a - lone, In His love a - lone.

poco ritard.

glo - ry—In the Sav - iour's love a - lone, In the Sav - iour's love a - lone.

poco ritard.

No. 39.

WHEN EVENING'S TWILIGHT.

Andante.

J. L. HATTON.

p

When ev'n - ing's twi-light gath - ers round; When ev - 'ry flow'r is

p

When ev'n - ing's twi-light gath - ers round; When ev - 'ry flow'r is

p

When ev'n - ing's twi-light gath - ers round; When ev - 'ry flow'r is

hush'd to rest; When au - tumn leaves breathe not a sound, And

hush'd to rest; When au - tumn leaves breathe not a sound, And

hush'd to rest; When au - tumn leaves breathe not a sound, And

WHEN EVENING'S TWILIGHT.

ev - 'ry bird flies to its nest; When dew - drops kiss the blush - ing rose, When

ev - 'ry bird flies to its nest; When

ev - 'ry bird flies to its nest; When

stars are glit - t'ring from a - bove! When na - - ture's self seeks

stars are glit - t'ring from a - bove! When na - - ture's self seeks

stars are glit - t'ring from a - bove!

WHEN EVENING'S TWILIGHT.

95

The musical score is arranged in two systems. The first system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The second system also consists of four staves, continuing the vocal and piano parts. The key signature is B-flat major (two flats). The tempo and dynamics markings include *f* (forte), *dim.* (diminuendo), *p* (piano), and *rall.* (rallentando). The lyrics are written below the vocal staves.

First System:

- Vocal Staves:**
 - Soprano: sweet re- pose ; Then I think of thee, my love, I think of thee, my
 - Alto: sweet re- pose ; Then I think of thee, my love, I think of thee, my
- Piano Staves:**
 - Right Hand: Then I think of thee, my love, I think of thee, my
 - Left Hand: Then I think of thee, my love, I think of thee, my

Second System:

- Vocal Staves:**
 - Soprano: love, Then, O then I think of thee.
 - Alto: love, Then, O then I think of thee.
- Piano Staves:**
 - Right Hand: love, Then, O then I think of thee.
 - Left Hand: love, Then, O then I think of thee.

THE PRIMROSE.

Andante sostenuto.

LESLIE.

1. Ask me why I send you here, This first-ling of the in-fant year; . .

1. Ask me why I send you here, This first-ling of the in-fant year; .

send to you This primrose

Ask me why . . . I send to you This prim - rose all be -

Ask me why . . . I send . . . to you This primrose all be-pearl'd

This primrose all be - pearl'd

pearl'd, with dew, Straight will I whis - per in your ears, Straight will I whis - per
cres *cen*
 . . with dew, Straight will I whis - per in your ears, Straight will I whis - per
cres *cen*
 . . with dew, Straight will I whis - per in your ears, Straight will I whis - per
cres *cen*
 do.
cres *cen*
 in your ears, The sweets . . of love . . are wash'd with tears.
do. *f* *dim.*
 in your ears, The sweets . . of love are wash'd with tears.
do. *f* *dim.*
 in your ears, The sweets . . of love . . are wash'd with tears.
do. *f* *dim.*

The musical score is written for voice and piano. It consists of two systems of staves. The first system has four staves: two for the voice (treble and bass clef) and two for the piano (treble and bass clef). The second system also has four staves in the same arrangement. The lyrics are written below the voice staves. Musical markings include 'cres' (crescendo) and 'cen' (cadenza) above the first two systems, and 'do.' (do) below the voice staves in the second system. Dynamics include 'f' (forte) and 'dim.' (diminuendo). The key signature is one sharp (F#) and the time signature is 4/4.

No. 41.

THE SABBATH MORN.

MENDELSSOHN.

*Andante sostenuto.**p*

This is the

*Andante sostenuto.**p**cres.**f**p*

Sab - bath morn !

This is the Sab - bath morn !

I am a -

*cres.**f**p*

This is the Sab - bath morn !

I am a -

*cres.**f**p*

THE SABBATH MORN.

99

pp

lone with-in the dell, Yet one faint sound, the ma - tin

pp

lone with-in the dell, Yet one faint sound, the ma - tin

pp

cres.

bell Now still is wood and lawn, now

cres.

bell Now still is wood and lawn, now

cres. *f*

dim.

still is wood and lawn.

dim.

still is wood and lawn.

p *f*

p *cres.*

Kneel - ing I pray to Thee, Kneel - ing I pray to

cres.

Kneel - ing I pray to

p *cres.*

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part begins with a series of chords in the right hand and a single-note line in the left hand. The vocal part enters with a melody that is marked 'dim.' (diminuendo). The lyrics 'still is wood and lawn.' are repeated twice. The piano part then features a dynamic shift from 'p' (piano) to 'f' (forte). The second system of the score introduces the lyrics 'Kneel - ing I pray to Thee, Kneel - ing I pray to'. The piano part includes a 'cres.' (crescendo) marking. The third system continues the vocal melody with the lyrics 'Kneel - ing I pray to'. The piano part also includes a 'cres.' marking. The score concludes with a final piano accompaniment.

f *p* *pp*

Thee! Soft breezes breathe a hallow'd sound, I feel as

f *p* *pp*

Thee! Soft breezes breathe a hallow'd sound, I feel as

cres.

though all na - ture round Were bound in pray'r with me, Were

cres.

though all na - ture round Were bound in pray'r with me, Were

cres. *f*

dim.

bound in pray'r with me.

dim.

bound in pray'r with me.

p *cres.* *f*

A - bove, what glo - ries play, a - bove, what glo - ries

p *cres.* *f*

A - bove, what glo - ries

p *cres.* *f*

play; Seem - ing as though . . . the fields of light Were o - pen'd

play; Seem - ing as though . . . the fields of light Were o - pen'd

to my won - d'ring sight,

to my won - d'ring sight, This . . . is the Sab - bath

THE SABBATH MORN.

f This is the Sab - bath day !

f day! This is the Sab - bath day !

cres. f p

No. 42.

NOW MAY AGAIN.

MENDELSSOHN.

Allegro con fuoco.

f Now May a - gain Breaks win - ter's

f Now May a - gain Breaks win - ter's

Allegro con fuoco. f sf p

chain, The bud and bloom are spring - ing;

sf *sf* *f*

This system contains the first two staves of music. The vocal staves (treble clef) have a key signature of two sharps (F# and C#) and a common time signature. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *sf* (sforzando) and *f* (forte).

No snow is seen; The vales are

p

This system contains the next two staves of music. The vocal staves continue the melody. The piano accompaniment includes a *p* (piano) dynamic marking. The system concludes with a double bar line.

green, The wood - land choirs are sing - ing, The

The first system of the musical score for 'Now May Again.' It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics 'green, The wood - land choirs are sing - ing, The' are written below the first vocal staff. The music features a mix of eighth and sixteenth notes, with some rests and a final quarter note in each vocal phrase.

vales . . are . . . green, The wood - land choirs are

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'vales . . are . . . green, The wood - land choirs are' are written below the first vocal staff. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a final chord in the piano part. The key signature remains three sharps.

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of two sharps (F# and C#). They begin with a forte (*f*) dynamic. The lyrics 'sing - ing, The vales . . are . . green, The' are written below these staves. The bottom two staves are piano accompaniment in treble and bass clef. The piano part features a series of chords in the right hand and a melodic line in the left hand. The lyrics 'cres - - cen - - - - do.' are written below the piano staves.

The second system of the musical score also consists of four staves. The top two staves are vocal parts in treble clef, continuing the melody from the first system. The lyrics 'wood - land choirs are sing - ing.' are written below. The bottom two staves are piano accompaniment. The piano part continues with chords and a melodic line, ending with a forte (*f*) dynamic marking. The lyrics 'wood - land choirs are sing - ing.' are written below the piano staves.

NOW MAY AGAIN.

No snow . . is seen, The vales are

No snow is seen, The vales are

green, the vales are green, The wood-land

green, the vales are green, The wood-land

choirs are sing - - - ing, The

choirs are sing - - - ing, The

vales are green, the vales are green, The

vales are green, the vales are green, The

NOW MAY AGAIN.

wood - land choirs are sing - - ing.

wood - land choirs are sing - - ing.

f sf

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics 'wood - land choirs are sing - - ing.' are written under both vocal staves. The piano part features a series of chords and moving lines, with a dynamic marking of *f sf* (forte, sforzando) appearing in the right hand.

Now May a - gain Breaks Win - ter's chain, a -

Now May - a - gain Breaks Win - ter's chain, a -

f p sf

This system continues the musical score. It includes two vocal staves and a piano accompaniment. The lyrics 'Now May a - gain Breaks Win - ter's chain, a -' are written under the vocal staves. The piano accompaniment continues with complex chordal textures. Dynamic markings include *f* (forte) and *p* (piano) in the vocal parts, and *sf* (sforzando) in the piano part.

NOW MAY AGAIN.

111

gain breaks Win - ter's chain, a -

gain breaks Win - ter's chain, a -

p *f sf*

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). They feature a melody with a long note followed by a rest, then a final note. The piano accompaniment is in bass clef and consists of a series of chords and single notes. Dynamics include *p* (piano) and *f sf* (forte sforzando).

gain breaks Win - ter's chain !

gain breaks Win - ter's chain !

p *8va* *pp*

This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the melody from the first system. The piano accompaniment includes a section marked *8va* (octave) and *pp* (pianissimo). Dynamics include *p* (piano) and *pp* (pianissimo).

No. 43.

THE EVENING WIND.

CARL REINECKE.

Allegretto.

p con grazia.

ten. ten. ten.

The piano introduction is in 2/4 time, key of D major. The right hand features a series of ascending and descending eighth-note patterns, while the left hand provides a simple harmonic accompaniment with quarter notes and rests.

SOP. *p quasi parlando*

How whis-pers kind the eve-ning

The vocal entry begins with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

wind to flow'rs in shade, 'Till in the glade to rest they're laid.

dim. pp

The vocal line continues with a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a more active eighth-note pattern in the right hand, with a gradual dynamic decrease indicated by 'dim.' and 'pp'.

And then the wight a fair good -

p

night Doth whis - per oft to birds a - loft, and slum - bers

1st Sop. *p quasi parlando.*

soft. How whis - pers

ALTO. *p quasi parlando.*

How whis - pers kind,

Ped.

THE EVENING WIND.

kind the eve - ning wind to flow'rs in glade, Till in the glade to rest they're

2D Sop.

How whis pers kind the eve - ning wind to flow'rs in glade, Till in the

ALTO.

How whis - pers kind the eve - ning wind to flow'rs in

The musical score for the first system of 'The Evening Wind' is written in G major (one sharp) and 2/4 time. It features three staves: a Soprano 2nd part, an Alto part, and a piano accompaniment. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part enters with a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

dim.

laid. And then the

dim.

shade to rest they're laid.

dim. *pp*

glade, Till in the shade to rest they're laid. And

The second system of the musical score continues the vocal and piano parts. The Soprano part has a long note for 'laid.' followed by a rest and then 'And then the'. The Alto part has a long note for 'shade to rest they're laid.' followed by a rest. The piano accompaniment continues with the same rhythmic pattern, with a 'dim.' marking and a 'pp' (pianissimo) dynamic marking. The system ends with the word 'And'.

wight a fair good-night Doth whis-per oft to birds a-loft,

And then the wight a fair good-night Doth whis-per oft to birds a -

then the wight a fair good-night Doth whis - per oft

. . . and slum-bers soft.

loft, and slum-bers soft.

to birds a-loft, and slum-bers soft, and slum-bers soft.

THE EVENING WIND.

1 2 *pp*

And then the wight a fair good - night Doth whis - per

pp *pp*

How whis - pers And then the wight a fair good -

pp

And then the

1 2 *pp* *pp*

oft to birds a - loft, and slum - bers soft.

night Doth whis - per oft to birds a - loft, and slum - bers soft.

wight a fair good - night Doth whis - per soft to birds a - loft, and slumbers soft.

pp *pp*

O SUNNY BEAM.

SCHUMANN.

Semplice.

mf

O sun - ny beam, O sun - ny beam, Deep in my heart now sinks thy gleam, And

mf

O sun - ny beam, O sun - ny beam, Deep in my heart now sinks thy gleam, And

mf

Semplice.

with it sinks a wel - come guest, The love-dream in my ach - ing breast.

with it sinks a wel - come guest, The love-dream in my ach - ing breast.

f

O SUNNY BEAM.

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal parts enter with a piano (*p*) dynamic. The lyrics are: "Too nar - row is my room, my home,". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. A *Ped.* (pedal) marking is present at the end of the piano part. An asterisk (*) is placed below the piano part.

Second system of the musical score. It continues with the same four-staff format. The vocal parts enter with a piano (*p*) dynamic. The lyrics are: "And in the bow'r - y grove I roam; But". The piano accompaniment continues with a similar texture. A *Ped.* (pedal) marking is present at the end of the piano part. An asterisk (*) is placed below the piano part.

there I see, a - midst its shade, So ma - ny a pret - ty smil - ing maid, so

there I see, a - midst its shade, So ma - ny a pret - ty smil - ing maid, so

there I see, a - midst its shade, So ma - ny a pret - ty smil - ing maid, so

f rit. ma - ny a pret - ty smil - ing maid. *p* And

f rit. ma - ny a pret - ty smil - ing maid. *p* And

f rit. ma - ny a pret - ty smil - ing maid. *p* And

f rit. *p a tempo.*

mean'st thou, that like thee I'll do? That I shall ev - 'ry maid - en woo, As

mean'st thou, that like thee I'll do? That I shall ev - 'ry maid - en woo, As

mean'st thou, that like thee I'll do? That I shall ev - 'ry maid - en woo, As

thou dost kiss each fra - grant flow'r Fresh bloom-ing in the light green bow'r; So *f*

thou dost kiss each fra - grant flow'r Fresh bloom-ing in the light green bow'r; So *f*

thou dost kiss each fra - grant flow'r Fresh bloom-ing in the light green bow'r; So *f*

long time dost on earth thou shine, And know'st my deeds are not like thine?

long time dost on earth thou shine, And know'st my deeds are not like thine?

long time dost on earth thou shine, And know'st my deeds are not like thine?

f Why then a-wake love's pain-ful dream? *p* O sun - ny beam, O sun - ny beam!

f Why then a-wake love's pain-ful dream? *p* sun - ny beam, O sun - ny beam!

f Why then a - wake love's pain-ful dream? *p* sun - ny beam, O sun - ny beam!

Ped. *

2. GENTLY TREAD, 'TIS HALLOWED GROUND.

JOHN SCOTLAND.

cres.

read, 'tis hal - low'd ground, Hark! a - bove, be - low, a - round,

cres.

read, 'tis hal - low'd ground, Hark! a - bove, be - low, a - round,

cres.

Andante, p

cres.

Fai - ry bands their vig - ils keep, While frail mor - tals sink to sleep.

Fai - ry bands their vig - ils keep, While frail mor - tals sink to sleep.

cres.

p

cres.

p

cres.

p

cres.

Gilds the brook that bub - bling plays ;

And the Moon with fee - ble rays Gilds the brook that bub - bling plays ;

pp

pp

pp

pp

As in mur - murs soft it flows, Mu - sic meet for lov - er's woes.

As in mur - murs soft it flows, Mu - sic meet for lov - er's woes.

HAIL, SMILING MORN.

Hail

SPOFFORTH.

f Hail, hail smil - ing morn, smil - ing morn, That tips the hills with

f Hail, hail, smil - ing morn, smil - ing morn, That tips the hills with

f Hail, hail, smil - ing morn, smil - ing morn,

p gold, that tips the hills with gold, *f* Whose ro - sy fin - gers ope the gates

p gold, that tips the hills with gold, *f* Whose ro - sy fin - gers ope the

. that tips the hills with gold, *f* Whose ro - sy fin - gers ope the

gates of day,

gates of day, Ope . . . the gates . . of

gates of day,

This system contains three staves. The top staff is a vocal line with lyrics 'gates of day,'. The middle staff is a vocal line with lyrics 'gates of day, Ope . . . the gates . . of'. The bottom staff is a piano accompaniment with lyrics 'gates of day,'. The music is in G major and 2/4 time.

hail, hail,

. . . Ope the gates, the gates of day, hail, hail, hail, hail. Who the gay face of

day Ope the gates, the gates of day, hail, hail, hail, hail. Who the gay face of

. . . Ope the gates, the gates of day, hail, hail, hail, hail. Who the gay face of

This system contains three staves. The top staff is a vocal line with lyrics 'hail, hail, . . . Ope the gates, the gates of day, hail, hail, hail, hail. Who the gay face of'. The middle staff is a vocal line with lyrics 'day Ope the gates, the gates of day, hail, hail, hail, hail. Who the gay face of'. The bottom staff is a piano accompaniment with lyrics '. . . Ope the gates, the gates of day, hail, hail, hail, hail. Who the gay face of'. The music is in G major and 2/4 time.

HAIL, SMILING MORN.

fold,

Na - ture doth un - fold, . . . Who the gay face . . . of Na - ture doth un -

Na - ture doth un - fold, . . . Who the gay face . . . of Na - ture doth un -

Na - ture doth un - fold, . . . Who the gay face . . . of Na - ture doth un -

Flies, a - way,

fold, At whose bright presence dark-ness flies a - way, Flies a -

fold, At whose bright presence dark-ness flies a - way, Flies a -

fold, At whose bright presence dark-ness flies a - way, Flies a -

HAIL SMILING MORN.

127

. . . flies a - way

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "way, flies a - way, Dark - ness flies a - way, Dark -". It begins with a *pp* (pianissimo) dynamic and includes a *cres.* (crescendo) marking. The second staff is a vocal line with lyrics: "way, flies a - way, Dark - ness flies a - way, Dark -". It also begins with a *pp* dynamic and includes a *cres.* marking. The third staff is a vocal line with lyrics: "way, flies a - way, Dark - ness flies a - way, Dark -". It begins with a *pp* dynamic and includes a *cres.* marking. The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a *pp* dynamic marking.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: ". . . ness flies a - way, At whose bright presence dark-ness flies . . .". It begins with a *sf* (sforzando) dynamic and includes a *p* (piano) marking. The second staff is a vocal line with lyrics: ". . . ness flies a - way, At whose bright presence dark - ness flies . . .". It begins with a *sf* dynamic and includes a *p* marking. The third staff is a vocal line with lyrics: ". . . ness flies a - way, At whose bright presence dark - ness flies . . .". It begins with a *sf* dynamic and includes a *p* marking. The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a *sf* dynamic marking.

HAIL, SMILING MORN.

..... a - way, flies a - way,
cres.

..... a - way, dark - ness flies a - way,
cres.

..... a - way, flies a - way,
cres.

..... a - way, dark - ness flies a - way,

..... Hail hail, hail, hail, hail, hail, hail, hail.

Dark - ness flies a - way, Hail, hail, hail, hail, hail, hail, hail, hail.

..... Hail, hail, hail, hail, hail, hail, hail, hail.

Dark - ness flies a - way, Hail, hail, hail, hail, hail, hail, hail, hail.

No. 47.

HAPPY AND LIGHT.

BALFE.

Allegretto.

p
Hap - py and light of heart are those, yes, Hap - py and light of

p
Hap - py and light of heart are those, yes, Hap - py and light of

p
Hap - py and light of heart are those, yes, Hap - py and light of

p
heart are those, who in each oth - er faith re - pose.

1.
heart are those, who in each oth - er faith re - pose.

1.
heart are those, who in each oth - er faith re - pose.

1.
heart are those, who in each oth - er faith re - pose.

er faith re-pose. Hap - py and light, and light of heart are

er faith re-pose. Hap - py and light, and light of heart are

er faith re-pose. Hap - py and light, and light of heart are

those, who faith re - pose in each oth - er, faith re -

those, who faith re - pose in each oth - er, faith re -

those, who faith re - pose in each oth - er, faith re -

HAPPY AND LIGHT.

131

pose, ah, Hap - py and light of heart are those, who

pose, ah, Hap - py and light of heart are those, who

pose, ah, Hap - py and light of heart are those, who

sfz

This system contains the first three staves of the musical score. The top three staves are for vocal parts (Soprano, Alto, and Bass), and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are 'pose, ah, Hap - py and light of heart are those, who'. The piano part includes a forte dynamic marking 'sfz'.

in each oth - er faith re - pose, who in each oth - er,

in each oth - er faith re - pose, who in each oth - er,

in each oth - er faith re - pose, who in each oth - er,

This system contains the next three staves of the musical score. The vocal parts continue with the lyrics 'in each oth - er faith re - pose, who in each oth - er,'. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains one sharp (F#), and the time signature is 4/4.

who in each oth - er, who in each oth - er faith . . . re -

who in each oth - er, who in each oth - er faith re -

who in each oth - er, who in each oth - er faith re -

pose. Hap - py and light of heart are those, who

pose. Hap - py and light of heart are those, who

pose. Hap - py and light of heart are those, who

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The first system contains three vocal staves and a piano accompaniment staff. The second system contains the same four staves. The lyrics are: 'who in each oth - er, who in each oth - er faith . . . re -' for the first system and 'pose. Hap - py and light of heart are those, who' for the second system. The piano accompaniment consists of chords and moving lines in both hands.

in each oth - er faith re - pose, who in each oth - er
 in each oth - er faith re - pose, who in each oth - er
 in each oth - er faith re - pose, who in each oth - er

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) in treble and bass clefs with a key signature of one sharp (F#). They sing the lyrics "in each oth - er faith re - pose, who in each oth - er". The fourth staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature, providing harmonic support with chords and moving lines.

faith re - pose, re - pose, Hap - py and
 faith re - pose, re - pose, Hap - py and
 faith re - pose, re - pose, Hap - py, yes, Hap - py and

The second system continues the musical piece. It features four staves. The vocal parts (Soprano, Alto, Bass) sing the lyrics "faith re - pose, re - pose, Hap - py and" on the first line, "faith re - pose, re - pose, Hap - py and" on the second line, and "faith re - pose, re - pose, Hap - py, yes, Hap - py and" on the third line. The piano accompaniment (grand staff) includes dynamic markings: *f* (forte) and *p* (piano). The system concludes with a repeat sign and a final chord.

HAPPY AND LIGHT.

light of heart . . . are those, who . . . in each

light of heart . . . are those, who . . . in each

light of heart . . . are those, who . . . in each

light of heart . . . are those, who . . . in each

p *p* *p* *f* *p*

Detailed description: This block contains the first system of a musical score. It features four staves: three vocal staves (Soprano, Alto, Bass) and one piano accompaniment staff (Grand Staff). The key signature is one sharp (F#). The lyrics are 'light of heart . . . are those, who . . . in each'. The vocal parts have long notes with ties. The piano accompaniment consists of chords and single notes. Dynamics include piano (*p*) and forte (*f*).

oth - er faith . . . re - pose. Hap - py and

oth - er faith . . . re - pose. Hap - py and

oth - er faith . . . re - pose. Hap - py and

oth - er faith . . . re - pose. Hap - py and

f *f* *f* *f*

Detailed description: This block contains the second system of the musical score. It continues with the same four staves. The lyrics are 'oth - er faith . . . re - pose. Hap - py and'. The vocal parts continue with long notes and ties. The piano accompaniment continues with chords and single notes. Dynamics include forte (*f*).

light, hap - py and light, who in each

light, hap - py and light, who in each

light, hap - py and light, who in each

ff *f* *ff*

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The fourth staff is the piano accompaniment, featuring chords and a bass line with dynamic markings *ff*, *f*, and *ff*.

oth - - - er faith re - pose, their faith re - pose.

oth - - - er faith re - pose, their faith re - pose.

oth - - - er faith re - pose, their faith re - pose.

This system contains the next four staves of the musical score. The first three staves are vocal parts with lyrics. The fourth staff is the piano accompaniment, continuing the harmonic support for the vocal lines.

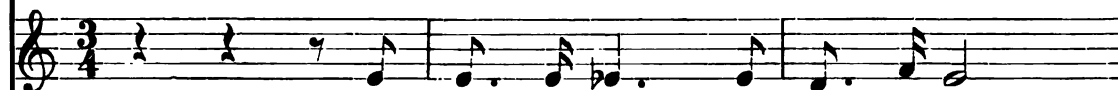
No. 48.

SABBATH ON THE SEA.

Arr.

*Moderato.**p*

In heaven but one soft cloud re-mains,



In heaven but one soft cloud re-mains,

*Moderato.**p*

As t'were an an - gel fly - ing: The woods are calm, and



As t'were an an - gel fly - ing: The woods are calm, and



calm the plains, And low the winds are sigh - ing. A

calm the plains, And low the winds are sigh - ing.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time and features a key signature of one sharp (F#). The piano part has a steady eighth-note accompaniment in the bass and chords in the treble.

sound of bells is in . . the air, How near, how dis - tant,

A sound of bells is in . . the air, How near, how dis - tant,

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time and features a key signature of one sharp (F#). The piano part has a steady eighth-note accompaniment in the bass and chords in the treble. There are triplets marked with a '3' in both the vocal and piano parts.

SABBATH ON THE SEA.

seem - ing, And on the waves, so bright and fair,

seem - ing, And on the waves, so bright and fair,

The first system of the musical score for 'Sabbath on the Sea'. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics 'seem - ing, And on the waves, so bright and fair,' are written under both vocal staves. The piano part features a steady accompaniment of eighth notes in the right hand and a bass line in the left hand.

One sea - bird i - dly swim - ming.

One sea - bird i - dly swim - ming.

The second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics 'One sea - bird i - dly swim - ming.' are written under both vocal staves. The piano accompaniment continues with a similar pattern of eighth notes in the right hand and a bass line in the left hand.

p

There doth o'er all things calm - ness dwell, And

p

There doth o'er all things calm - ness dwell, And

p

pp *poco rit.*

ho - ly peace en - folds them; How hush'd the

pp *poco rit.*

ho - ly peace en - folds them; How hush'd the

pp *poco rit.*

SABBATH ON THE SEA.

land, the pla - cid main !

land, the pla - cid main !

The first system of the musical score for 'Sabbath on the Sea'. It features two vocal staves (soprano and alto) and a piano accompaniment. The vocal parts have a simple melody with lyrics 'land, the pla - cid main !'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a dynamic marking of *p* (piano) at the end.

Molto moderato.

A Sab - bath still - ness holds . . them, Sab - bath

A Sab - bath still - ness holds . . them, Sab - bath

Molto moderato.

The second system of the musical score. It begins with the tempo marking *Molto moderato.* and features two vocal staves and a piano accompaniment. The vocal parts have a melody with lyrics 'A Sab - bath still - ness holds . . them, Sab - bath'. The piano accompaniment features a more complex texture with chords and moving lines in both hands, with dynamic markings of *p* (piano) and *f* (forte).

still - ness holds . . . them !

still - ness holds . . . them !

pp *rit.*

No. 49.

OH! LOVELY NIGHT.

F. ABR.

Andante sostenuto. *pp*

1. How ho - ly, pure, and ten - der, The soft - 'ned moon-light
2. In pla - cid beau - ty shiu - ing, The lake be - fore me

pp

1. How ho - ly, pure, and ten - der, The soft - 'ned moonlight
2. In pla - cid beau - ty shin - ing, The lake be - fore me

pp

Andante sostenuto.

p *pp*

OH! LOVELY NIGHT.

falls, ... And sheds its sol - emn splen - dor A - round these an - cient
lies; ... In whose calm breast re - clin - ing Ap - pear the star - ry

halls; ... From yon - der pine - tops gleam - ing, In sil - ver ra - diance
skies. ... And thro' the still - ness ring - ing, Sweet Phil - o - mel is

From yon - der pine - - tops
And thro' the still - - ness

OH! LOVELY NIGHT.

143

cres. *f*

stream - ing, De - scends its beau - teous light, De - scends its beau - teous
sing - ing, Her songs of pure de - light, Her songs of pure de -

cres. *f*

stream - ing, De - scends its beau - teous light, De - scends its beau - teous
sing - ing, Her songs of pure de - light, Her songs of pure de -

cres. *f*

cres. *f*

ff *pp* *pp* *pp*

light; Oh! love - ly night, Oh! love - ly night!

ff *pp* *pp* *pp*

light; Oh! love - ly night, Oh! love - ly night!

ff *pp* *pp* *pp*

ff *pp* *pp*

SPRING AND HOPE.

A. RUBINSTEIN.

p

The

winds of spring wake soft and light, They murmur and weave both day and night, No-

where, but they all are spin - - ning; . . . O

The

o - dors fresh, . . . O sounds new - born, . . . O

winds of spring wake soft and light, They mur-mur and weave both day and night, No-

o - dors fresh, . . . O sounds new - born, . . . Now
where but they all are, they all . . . are spin - ning, O

The first system of the musical score for 'Spring and Hope'. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: 'o - dors fresh, . . . O sounds new - born, . . . Now where but they all are, they all . . . are spin - ning, O'.

fear - ful heart no long - er mourn, . . All
o - dors fresh, . . . O sounds new - born, O

The second system of the musical score for 'Spring and Hope'. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: 'fear - ful heart no long - er mourn, . . All o - dors fresh, . . . O sounds new - born, O'.

things are new life, new . . . life win - ning,

o - dors fresh, . . . O sounds new born, . . .

new life, new life,

Now fear - ful heart no long - - er mourn,

mf

new life,

All things are new . . . life, new . . . life, new . . life

dim.

This system contains three staves. The top staff is a vocal line in G major (one flat) with a melodic line and lyrics. The middle staff is another vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the right hand and a bass line in the left hand. A dynamic marking 'dim.' is present in the piano part.

The

win ning,

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the right hand and a bass line in the left hand.

world it fair - er grows ev - 'ry day, What yet may come one can - not say, The

p

This musical system consists of three staves. The top staff is a vocal line in G major (one flat) with a melody of eighth and quarter notes. The middle staff is a vocal line with whole rests. The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords in the treble and a continuous eighth-note bass line. A piano dynamic marking 'p' is placed above the first measure of the piano part.

bloom . . . seems but be - gin - - - ning. . . . Blooms

The

This musical system continues the piece with three staves. The vocal melody in the top staff includes dotted notes and rests. The piano accompaniment in the bottom staff continues with a steady eighth-note bass line and chords. The system concludes with the word 'The' on the right side.

SPRING AND HOPE.

now the far - thest, deep - est vale, . . . the
world it fair - er grows ev - 'ry day, What yet may come we can - not say, the

mf

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The first vocal staff has lyrics: 'now the far - thest, deep - est vale, . . . the'. The second vocal staff has lyrics: 'world it fair - er grows ev - 'ry day, What yet may come we can - not say, the'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic marking. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

far - - - thest, deep - - - est vale, . . . blooms
bloom seems but be - gin - - - ning, . . . the

This system contains the second two vocal staves and the second two staves of the piano accompaniment. The vocal staves continue the melody from the first system. The piano accompaniment continues with similar rhythmic patterns. The lyrics for the first vocal staff in this system are 'far - - - thest, deep - - - est vale, . . . blooms'. The lyrics for the second vocal staff are 'bloom seems but be - gin - - - ning, . . . the'. The piano accompaniment features a crescendo hairpin in the first staff of this system.

The musical score is written for voice and piano. It consists of two systems of music. The first system has three staves: a vocal staff in treble clef, a piano staff in treble clef, and a piano staff in bass clef. The second system also has three staves: a vocal staff in treble clef, a piano staff in treble clef, and a piano staff in bass clef. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The lyrics are written below the vocal staves. The piano part features a melody in the right hand and a more rhythmic accompaniment in the left hand. The first system ends with a double bar line. The second system continues the melody and accompaniment.

now the far - - thest, deep - est vale, . . the
world it fair-er grows ev - 'ry day, What yet may come one can - not say, Blooms

mf

far - - - thest, deep - - - est vale; now
now . . the far - thest, deep - est vale; . . now

fear - ful heart, . . for - get thy wail, Things

fear - ful heart, for - get . . . thy wail, . . . Things

all . . . are new . . life, new life win - ning, Things

all are new life new . . . life win - ning; Now,

SPRING AND HOPE.

153

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one flat (B-flat) and a common time signature. It contains the lyrics: "all are new life, new". The middle staff is a vocal line in the same key and time, with lyrics: "fear - ful heart, . . for - get . . . thy wail, . . Things all . . are". The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a similar pattern in the left hand. It includes dynamic markings *f* (forte) and *dim.* (diminuendo).

all are new life, new

fear - ful heart, . . for - get . . . thy wail, . . Things all . . are

f *dim.*

The second system of the musical score continues the composition with three staves. The top staff has lyrics: ". life, new life win - - ning! . . .". The middle staff has lyrics: "new . . life, new life win - - ning! . . .". The bottom staff is the piano accompaniment, continuing the eighth-note pattern. It includes a dynamic marking *p* (piano).

. life, new life win - - ning! . . .

new . . life, new life win - - ning! . . .

p

Musical score for "Spring and Hope." The score is written for voice and piano. It consists of two systems. The first system has a vocal line with a dotted line indicating a continuation of the melody, and a piano accompaniment. The piano part features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The second system continues the piano accompaniment, with a crescendo leading to a forte (f) dynamic. The piece concludes with a final chord in the piano part.

No. 51.

WANDERER'S NIGHT SONG.

RUBINSTEIN.

Musical score for "Wanderer's Night Song" by Franz Liszt. The score is for voice and piano. The tempo is marked "Moderato." The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with the lyrics "O'er the loft - y moun - tain, Spreads the night her wings,". The piano accompaniment features a prominent eighth-note pattern in the right hand and a more active bass line in the left hand. Performance markings include "Ped." (pedal) and a dynamic of "p" (piano). The piece ends with a final chord in the piano part.

Hushed are tree and foun - tain, Scarce a bird - lingsings, Ev' - ry - where is na - ture

Wrapt in slum - ber blest, Patience, wea - ry wand - 'rer, Soon thou too shalt rest,

SOPRANO.

mf

O'er the loft - y moun - tain, Spreads . . . the

ALTO.

mf

O'er the loft-y moun - tain,

WANDERER'S NIGHT SONG.

night her wings, Hushed are tree and foun - tain,
 Spreads the night her wings, Hushed are tree and foun - tain,

Scarce a bird - ling sings, Ev - 'ry - where is
 Scarce a bird-ling sings, Ev-'ry -

na - ture, Wrapt in slum - ber blest,
 where is na - ture, Wrapt in slum - ber blest,

f Pa - tience, wea - ry wan - d'rer, *dim.* Soon thou too shalt
f Pa - tience, wea - ry wan - d'rer, *dim.* Soon thou too shalt
mf *p*

WANDERER'S NIGHT SONG.

rest, Pa - tience, wea - ry wan - d'rer,

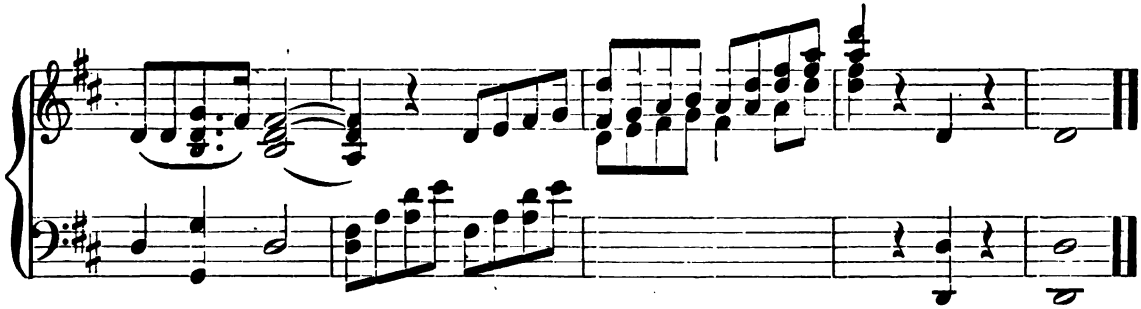
rest, Pa - tience wea - ry wan - d'rer,

The first system of the musical score for 'Wanderer's Night Song'. It consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef, containing a rest followed by the lyrics 'Pa - tience, wea - ry wan - d'rer,'. The middle staff is another vocal line in G major with a treble clef, containing a rest followed by the lyrics 'Pa - tience wea - ry wan - d'rer,'. The bottom staff is a piano accompaniment in G major with a grand staff (treble and bass clefs), featuring a series of chords and a melodic line in the right hand, with a crescendo hairpin.

Soon thou too shalt rest!

Soon thou too shalt rest!

The second system of the musical score. It continues with three staves. The top vocal staff has the lyrics 'Soon thou too shalt rest!'. The middle vocal staff has the lyrics 'Soon thou too shalt rest!'. The piano accompaniment continues with chords and a melodic line in the right hand, including a piano (*p*) dynamic marking and a crescendo hairpin.



No. 52.

EVENING SONG.

SCHUMANN.

*Andante.**p*

Now hill and dale are wrapp'd in si-lence deep,

*pp una corda.**p*

The wea - ry world is sink-ing fast to sleep,

*mp*

SOPRANO.

And through the branch-es rus - tie The eve-ning breeze, the eve - ning breeze.

fp *espress.*

Detailed description: This system contains the first vocal and piano staves. The Soprano staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a piano (*p*) dynamic and features a triplet of eighth notes. The piano accompaniment consists of two staves in treble and bass clefs, also in three flats. It starts with a fortissimo piano (*fp*) dynamic and includes a melodic line in the right hand marked *espress.* (espressivo).

My heart, may'st thou rest now, with all thy grief, . . . with

Detailed description: This system contains the second vocal staff. The Soprano staff continues the melody with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic and then back to piano (*p*). The lyrics are "My heart, may'st thou rest now, with all thy grief, . . . with".

Octave lower. *p* *f* *p*

My heart, may'st thou rest now, with all thy grief, . . . with

Detailed description: This system contains the third vocal staff, labeled "Octave lower." It follows the same melodic pattern as the Soprano staff, with dynamics of piano (*p*), forte (*f*), and piano (*p*). The lyrics are "My heart, may'st thou rest now, with all thy grief, . . . with".

p *f* *p*

My heart, may'st thou rest now, with all thy grief, . . . with

Detailed description: This system contains the fourth vocal staff, also labeled "Octave lower." It continues the melodic line with dynamics of piano (*p*), forte (*f*), and piano (*p*). The lyrics are "My heart, may'st thou rest now, with all thy grief, . . . with".

pp *p*

Detailed description: This system contains the fifth piano staff. The piano accompaniment continues with a pianissimo (*pp*) dynamic in the left hand and a piano (*p*) dynamic in the right hand. The music features various chords and melodic fragments.

EVENING SONG.

161

all thy grief, Heart, rest al - so thou, rest . . . thee

all thy grief, Heart, rest al - so thou, rest . . .

all thy grief, Heart, rest al - so thou, rest . . .

dim. *p* *pp* *tr*

now, . . . thee now, In slum - ber find re - lief, The

thee now, In slum - ber find re - lief, The

thee now, In slum - ber find re - lief, The

tr *espress.* *p*

EVENING SONG.

eve-ning breeze thro' the trees sings lul-la-by, . . . The day would slumber now, slum-ber
 eve-ning breeze thro' the trees sings lul-la-by, . . . The day would slumber now, slumber
 eve-ning breeze thro' the trees sings lul-la-by, The day would slum-ber

Ped.
 now, . . . slum-ber now, . . . Rest al- so thou.
 now, . . . Rest al- so thou.
 now, . . . slum-ber now, Rest al- so thou.
 now, . . . slum-ber now, Rest, al- so thou.

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CALM IS THE LAKE.

TRIO.

H. PFEIL.

V. JANSER. Arr.

Lento. p

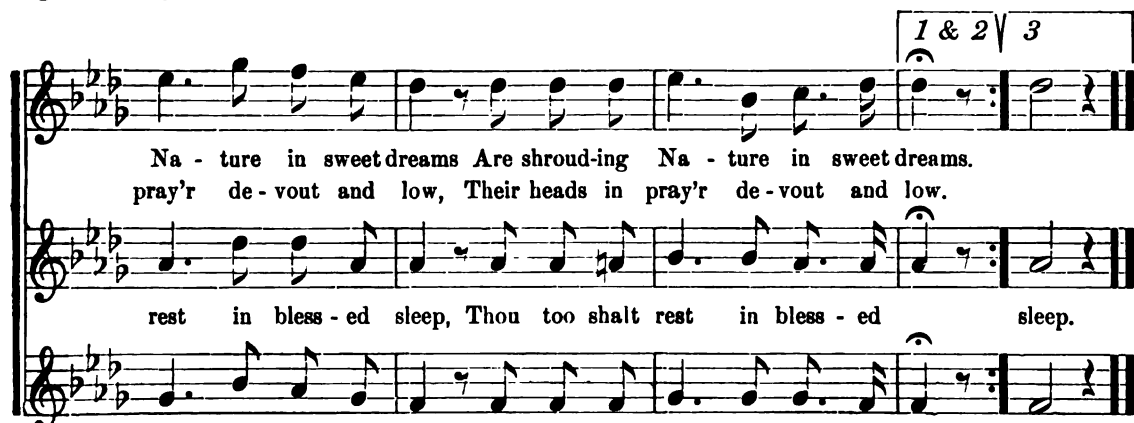

1. Calm is the lake! The birds are sleep - ing; A whis - per soft - ly pass - ing
2. Calm is the lake! Thro' boughs and branch - es A breeze like God's own breath does

3. Calm is the lake! The stars of heav - en Gaze down in peace se - rene and



seems; The shades of ev'n - ing o'er earth creep - ing, Are shroud-ing
blow; The flow'rs of wood and field are bow - ing, Their heads in

deep, O hu - man heart, be thou un - fear - ing, Thou too shalt



Na - ture in sweet dreams Are shroud-ing Na - ture in sweet dreams.
pray'r de - vout and low, Their heads in pray'r de - vout and low.

rest in bless - ed sleep, Thou too shalt rest in bless - ed sleep.

No. 54.

CALM IS THE LAKE.

Lento.

H. PFEIL. V. JANSER, arr.

1ST AND 2ND SOPRANO.



1. Calm is the lake, The birds are sleep-ing, A whis-per soft-ly pass-ing
 2. Culm is the lake, Thro' boughs and branch-es, A breeze like God's owu breath does

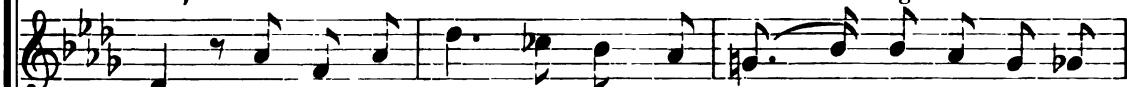
ALTO.



3. Calm is the lake, The stars of heav-en Gaze down in peace se-rene and
 BASS.



- seems; The shades of ev'n-ing o'er earth creep-ing, Are shroud-ing
 blow; The flow'rs of wood and field are bow-ing Their heads in



- deep; O hu-man heart, be thou un-fear-ing, Thou too shalt



- Na-ture in sweet dreams, Are shroud-ing Na-ture in sweet dreams.
 pray'r de-vout and low, Their heads in pray'r de-vout and low.



- rest in bless-ed sleep, Thou too shalt rest in bless-ed sleep.



No. 55.

MY COUNTRY, 'TIS OF THEE.

S. F. SMITH.

Moderato.

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee— Land of the no - ble free—
 3. Let mu - sic swell the breeze, And ring from all the trees
 4. Our Fa - ther's God to Thee, Au - thor of lib - er - ty,


Of thee I sing; Land where my fa - thers died, Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
 To Thee we sing; Long may our land be bright With free - dom's

Pil - grim's pride; From ev - 'ry moun - tain side, Let free - dom ring.
 tem - pled hills; My heart with rap - ture thrills, Like that a - bove.
 breathe par - take; Let rocks their si - lence break—The sound pro - long.
 ho - ly light: Pro - tect us by Thy might, Great God, our King.


THE FLOWER OF LIBERTY.

O. W. HOLMES.

CARL WILHELM.

Maestoso.


1. What flow'r is this that greets the morn, Its hues from heav'n so
 2. In sav - age Na - ture's far a - bode Its ten - der seed our
 3. Be - hold its stream - ing rays u - nite, One min - gling flood of
 4. The blades of he - roes fence it round, Where - 'er it springs is
 5. Thy sa - cred leaves, fair Free - dom's flow'r, Shall ev - er float on



fresh - ly born? With burn - ing star and flam - ing band It
 fa - thers sowed; The storm - winds rocked its swell - ing bud, Its
 braid - ed light, — The red that fires the south - ern rose, With
 ho - ly ground; From tower and dome its glo - ries spread; It
 dome and tower, To all their heav'n - ly col - ors true, In



kin - dles all the sun - set land : O tell us what its
 o - p'ning leaves were streaked with blood, Till lol earth's ty - rants
 spot - less white from north - ern snows, And, span - gled o'er its
 waves where lone - ly sen - tries tread; It makes the land as
 black'ning frost or crim - son dew, — And God love us as

f

name may be, — Is this the Flower of Lib - er - ty ?
 shook to see The full - blown Flower of Lib - er - ty !
 az - ure, see The sis - ter Stars of Lib - er - ty !
 o - cean free, And plants an em - pire on the sea !
 we love thee, Thrice ho - ly Flower of Lib - er - ty !

mf

It is, it is the ban - ner of the free,
 Then hail, then hail the ban - ner of the free,
 Then hail, then hail the ban - ner of the free,
 Then hail, then hail the ban - ner of the free,
 Then hail, then hail the bau - ner of the free,

mf

ff

The star - ry Flower, the Flower of Lib - er - ty !
 The star - ry Flower, the Flower of Lib - er - ty !
 The star - ry Flower, the Flower of Lib - er - ty !
 The star - ry Flower, the Flower of Lib - er - ty !

ff

THE AMERICAN HYMN.

M. KELLER.

mf

1. Speed our Re - pub - lic, O Fa - ther on high ! Lead us in
 2. Fore - most in bat - tle for Free - dom to stand, We rush to
 3. Faith - ful and hon - est to friend and to foe — Will - ing to
 4. Rise up, proud ea - gle, rise up to the clouds, Spread thy broad

mf

mf

path - ways of jus - tice and right ; Rul - ers, as well as the
 arms when a - roused by its call ; Still as of yore, when George
 die in hu - man - i - ty's cause — Thus we de - fy all ty -
 wings o'er this fair west - ern world ; Fling from thy beak our dear

mf

f

ruled, "One and all," Gir - dle with vir - tue the ar - mor of might !
 Wash - ing - ton led, Thun - ders our war cry : We con - quer or fall !
 ran - ni - cal pow'r, While we con - tend for our Un - ion and laws !
 ban - ner of old — Show that it still is for free - dom un - furl'd !

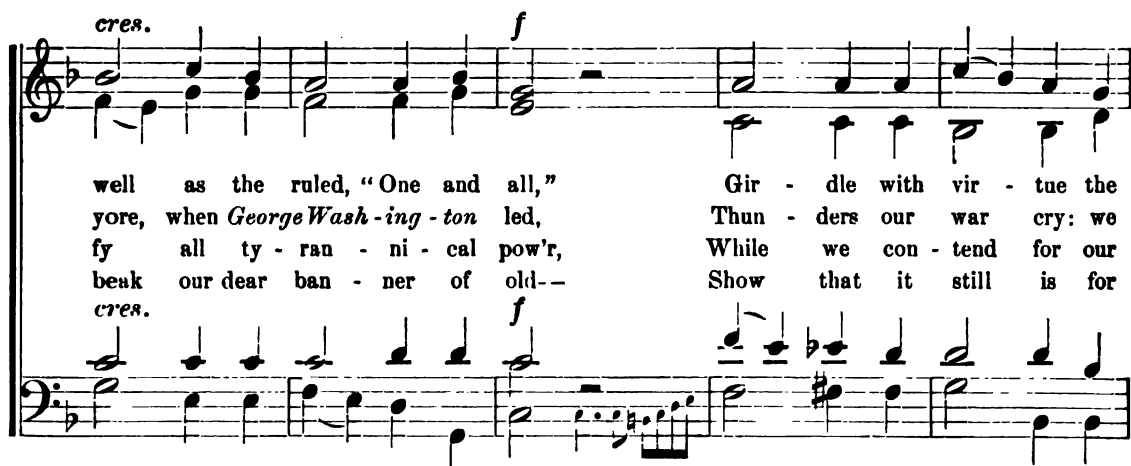
f

ff *mf*



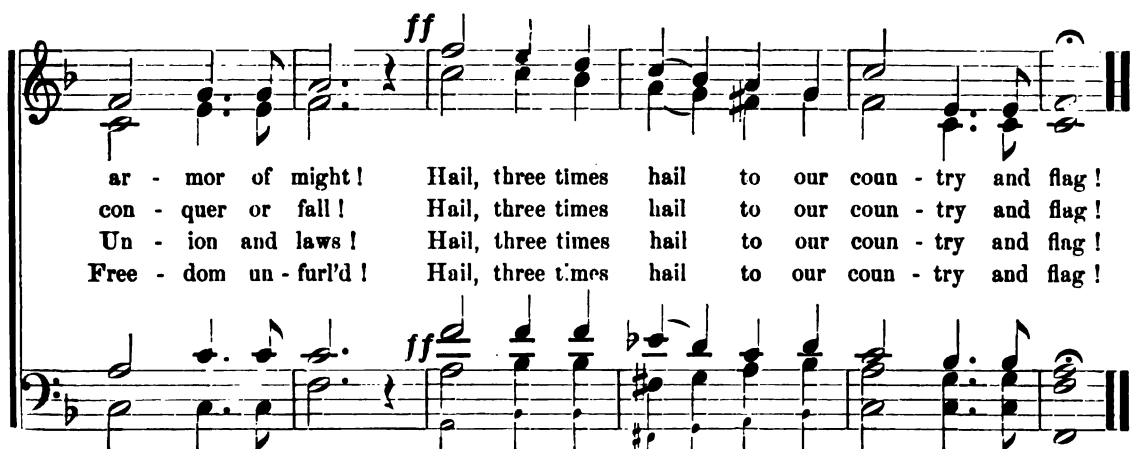
Hail! three times hail to our coun - try and flag! Rul - ers as
 Hail! three times hail to our coun - try and flag! Still as of
 Hail! three times hail to our coun - try and flag! Thus we de -
 Hail! three times hail to our coun - try and flag! Fling from thy

cres. *f*



well as the ruled, "One and all," Gir - dle with vir - tue the
 yore, when *George Wash - ing - ton* led, Thun - ders our war cry: we
 fy all ty - ran - ni - cal pow'r, While we con - tend for our
 beak our dear ban - ner of old - Show that it still is for
cres. *f*

ff



ar - mor of might! Hail, three times hail to our coun - try and flag!
 con - quer or fall! Hail, three times hail to our coun - try and flag!
 Un - ion and laws! Hail, three times hail to our coun - try and flag!
 Free - dom un - fur'd! Hail, three times hail to our coun - try and flag!

RED, WHITE, AND BLUE.

DAVID T. SHAW.

1. O Co-lum-bia! the gem of the o-cean, The home of the brave and the
 2. When war wing'd its wide des-o-la-tion, And threaten'd the land to de-
 3. The wine-cup, the wine-cup bring hith-er, And fill you it true to the

Maestoso.

free, The shrine of each pa-triot's de-vo-tion, A world of-fers hom-age to
 form, The ark then of free-dom's founda-tion, Co-lum-bia, rode safe thro' the
 brim, May the wreaths they have won nev-er with-er, Nor the star of their glo-ry grow

thee; Thy mandates make he-ros as-sem-ble, When Lib-er-ty's form stands in
 storm; With her garlands of vic-t'ry a-round her, When so proudly she bore her brave
 dim; May the ser-vice u-nit-ed ne'er sev-er, But they to their col-ors prove

view, Thy banners make tyranny tremble, When borne by the red, white, and blue.
 crew, With her flag proudly floating before her,— The boast of the red, white, and blue.
 true! The ar-my and na-vy for-ev-er,— Three cheers for the red, white, and blue.

CHORUS.

When borne by the red, white, and blue, When borne by the red, white, and blue, Thy
 The boast of the red, white, and blue, The boast of the red, white, and blue, Her
 Three cheers for the red, white, and blue, Three cheers for the red, white, and blue, The

ban-ners make tyr-an-ny trem-ble, When borne by the red, white, and blue.
 flag float-ing proud-ly be-fore her, The boast of the red, white, and blue.
 ar-my and na-vy for-ev-er, Three cheers for the red, white, and blue.

HAIL COLUMBIA.

1. Hail, Co-lum-bia, hap-py land! Hail, ye he-roes, heaven-born band, Who
 2. Im-mor-tal pa-triots! rise once more! De-fend your rights, de-fend your shore: Let

3. Sound, sound the trump of fame, Let Wash-ington's great name Ring
 4. Be-hold the chief, who now com-mands, Once more to serve his coun-try, stands, The

fought and bled in free-dom's cause, Who fought and bled in freedom's cause, And when the storm of
 no rude foe with im-pious hand, Let no rude foe with im-pious hand Invade the shrine where

through the world with loud applause! Ring thro' the world with loud applause! Let ev'-ry clime, to
 rock on which the storm will beat! The rock on which the storm will beat! But armed in vir-tue,

war is gone, En-joyed the peace your val-or won. Let In-de-pen-dence be your boast
 sa-cred lies, Of toil and blood, the well-earn'd prize, While off'ring peace sin-cere and just, In

free-dom dear, Lis-ten with a joy-ful ear; With e-qual skill, with stead-y power, He
 firm and true, His hopes are fixed ou heaven and you. When hope was sink-ing in dismay, When

Ev - er mind - ful what it cost, Ev - er grate - ful for the prize,
 heaven we place a man - ly trust, That truth and jus - tice may pre - vail, And

gov - erns in the fear - ful hour Of hor - rid war, or guides with ease, The
 gloom ob - scured Co - lum - bia's day, His stead - y mind from chang - es free, Re -

Let its al - tar reach the skies. Firm u - nit - ed let us be Ral - lying round our
 ev - ry scheme of bon - dage fail. Firm u - nit - ed let us be Ral - lying round our

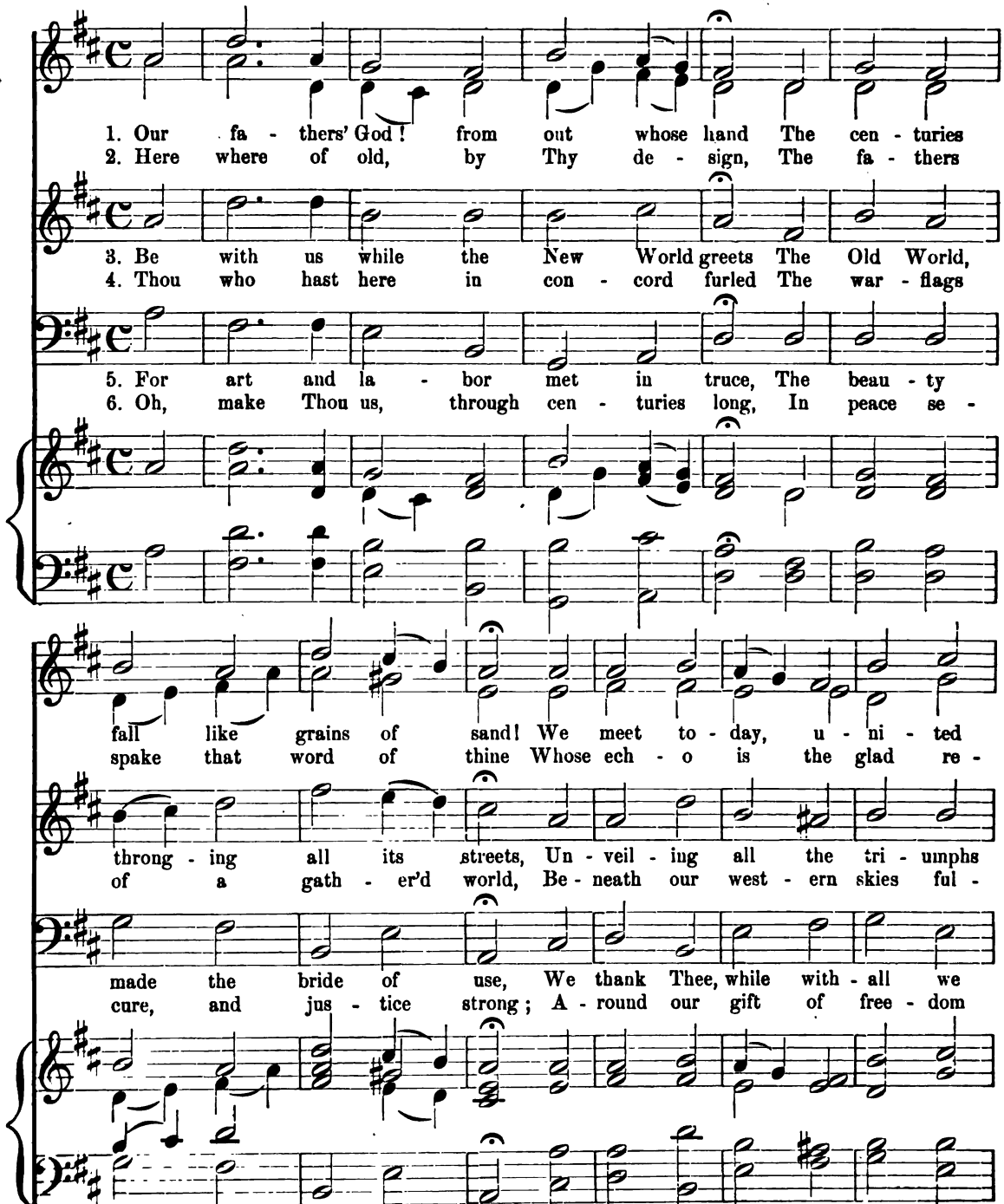
hap - pier time of hon - est peace, Firm u - ni - ted let us be Ral - lying round our
 solved on death or lib - er - ty, Firm u - ni - ted let us be Ral - lying round our

lib - er - ty! As a band of broth - ers join'd, Peace and safe - ty we shall find.

lib - er - ty! As a band of broth - ers join'd, Peace and safe - ty we shall find.

CENTENNIAL HYMN.

J. K. PAINE.



1. Our fa - thers' God! from out whose hand The cen - turies
2. Here where of old, by Thy de - sign, The fa - thers

3. Be with us while the New World greets The Old World,
4. Thou who hast here in con - cord furled The war - flags

5. For art and la - bor met in truce, The beau - ty
6. Oh, make Thou us, through cen - turies long, In peace se -

fall like grains of sand! We meet to - day, u - ni - ted
spake that word of thine Whose ech - o is the glad re -

throng - ing all its streets, Un - veil - ing all the tri - umphs
of a gath - er'd world, Be - neath our west - ern skies ful -

made the bride of use, We thank Thee, while with - all we
cure, and jus - tice strong; A - round our gift of free - dom

CENTENNIAL HYMN.

175

free, And loy - al to our land and Thee, To thank Thee for the
frain Of rend - ed bolt and fall - ing chain, To grace our fes - tal *cres.*

won By art or toil be - neath the sun; And un - to com - mon
fil The O - rient's mis - sion of good - will, And freight - ed with Love's *cres.*

crave, The aus - tere vir - tues, strong to save, The hon - or, proof to
draw The safe - guards of Thy right - eous law, And cast in some di - *cres.*

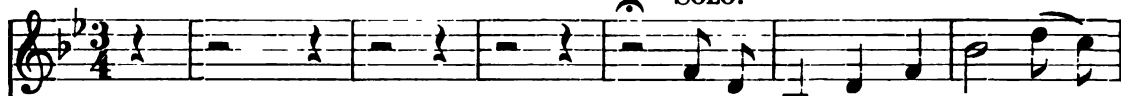
e - ra done, And trust Thee for earth the open - ing one.
time from all The zones of earth our guests we call.

good or - dain This ri - val - ship of hand and brain.
gold - en fleece, Send back the Ar - go - nauts of peace.

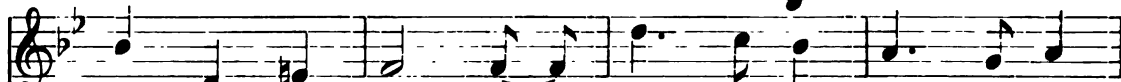
place or gold, The man - hood, nev - er bought or sold!
vin - er mould, Let the new cy - cle shame the old.

THE STAR-SPANGLED BANNER.

SOLO.



1. Oh say, can you see, by the
2. On the shore, dim - ly seen thro' the
3. And where is that band, who so
4. Oh, thus be it ev - er when
5. When our land is il - lumed with

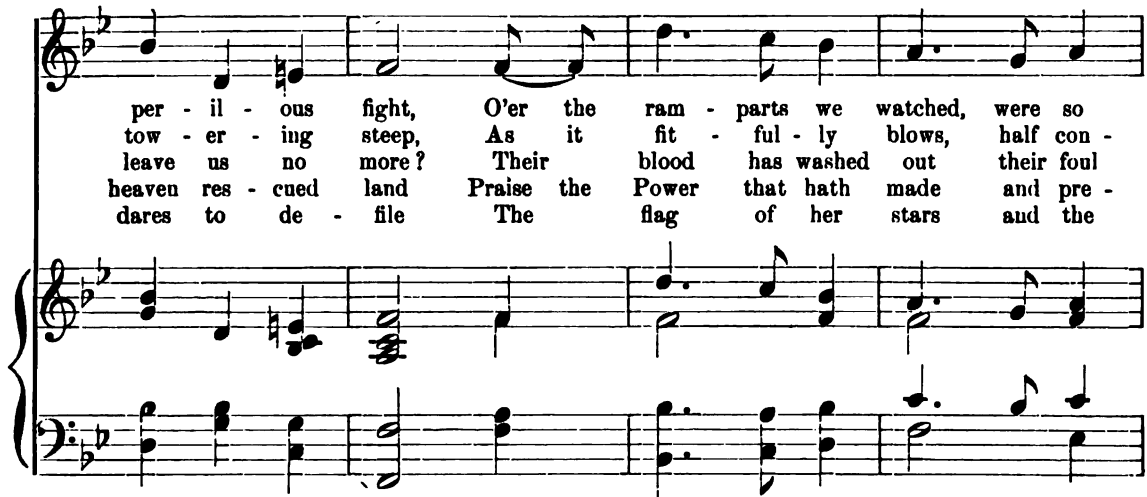
Con spirito.

dawn's ear - ly light, What so proud - ly we hailed at the
 mist of the deep, Where the foe's haught - y host in dread
 vaunt - ing - ly swore, 'Mid the hav - oc of war and the
 free - men shall stand Be - tween their loved home and the
 lib - er - ty's smile, If a foe from with - in strike a

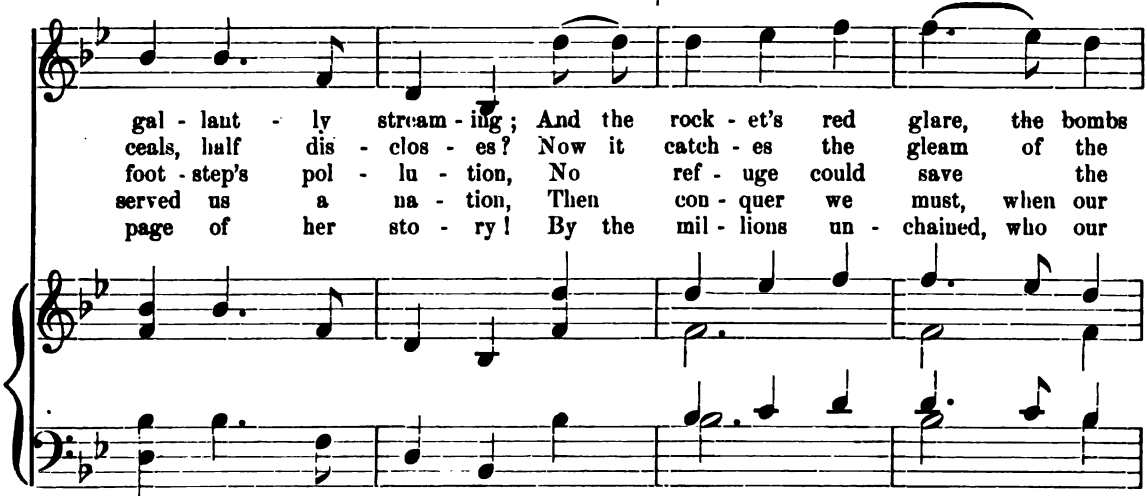


twi - light's last gleam - ing, Whose stripes and bright stars, through the
 sl - lence re - pos - es, What is that which the breeze, o'er the
 bat - tle's con - fu - sion. A home and a coun - try they'd
 war's des - o - la - tion, Blest with vic - t'ry and peace, may the
 blow at her glo - ry, Down, down with the trai - tor, that

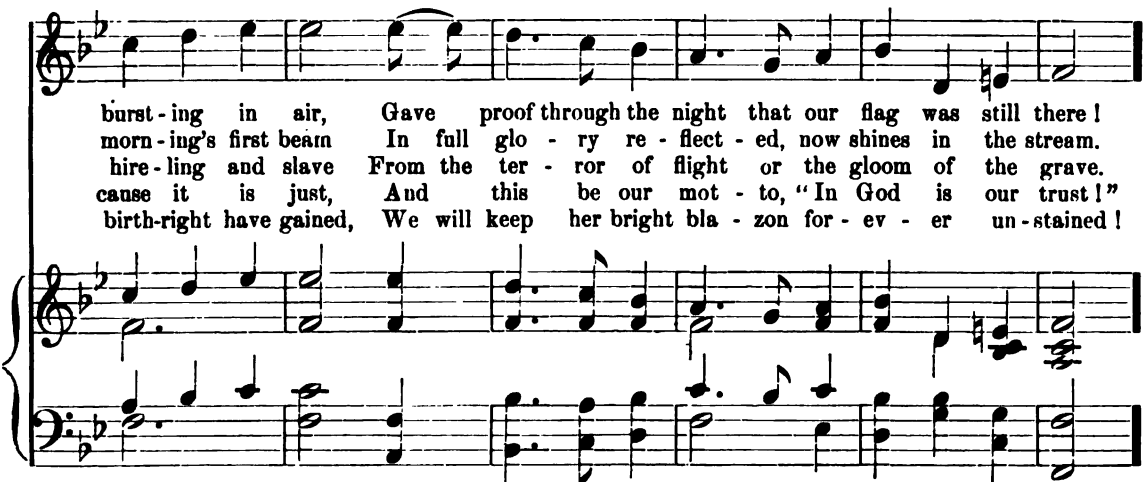




per - il - ous fight, O'er the ram - parts we watched, were so
 tow - er - ing steep, As it fit - ful - ly blows, half con -
 leave us no more? Their blood has washed out their foul
 heaven res - cued land Praise the Power that hath made and pre -
 dares to de - file The flag of her stars and the



gal - laut - ly stream - ing; And the rock - et's red glare, the bombs
 ceals, half dis - clos - es? Now it catch - es the gleam of the
 foot - step's pol - lu - tion, No ref - uge could save the
 served us a na - tion, Then con - quer we must, when our
 page of her sto - ry! By the mil - lions un - chained, who our



burst - ing in air, Gave proof through the night that our flag was still there!
 morn - ing's first beam In full glo - ry re - flect - ed, now shines in the stream.
 hire - ling and slave From the ter - ror of flight or the gloom of the grave.
 cause it is just, And this be our mot - to, "In God is our trust!"
 birth-right have gained, We will keep her bright bla - zon for - ev - er un - stained!

THE STAR-SPANGLED BANNER.

1. Oh say, does that star - span - gled ban - ner yet
2. 'Tis the star - span - gled ban - ner, oh, long may it
3. And the star - span - gled ban - ner in tri - umph shall
4,5. And the star - span - gled ban - ner in tri - umph shall

1,2,3. wave, O'er the land of the free and the home of the brave!
4,5. wave, While the land of the free is the home of the brave!

The musical score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains the first four lines of the song, and the second system contains the last two lines. The piano part provides a harmonic accompaniment for the vocal melody.

No. 62.

AWAKE, MY HEART, WITH SINGING.

PAUL GERHARD, 1649.

JOACHIM A. BURGH, 1584.

1. A - wake, my heart, with sing - ing, To
 2. The Word that Thou or - dain - ed, Thy
 3. Ap - prove Thou all my do - ing, Thy
 4. Thy bliss be in me well - ing; My

the Cre - a - tor bring - ing, Of all our
 Light has nev - er wan - ed; My soul it
 coun - sel help be - stow - ing; Be - gin - ning,
 heart be e'er Thy dwell - ing; Thy word shall

boons the sen - der, Our gra - cious Lord, de - fen - der.
 has im - bu - ed, Its faith and strength re - new - ed.
 midst, and end - ing, O, Lord, Thy best gifts lend - ing.
 be my liv - ing, Till called, sal - va - tion giv - ing.

No. 63.

THE HEAVEN SINGETH TH' ETERNAL'S GREAT GLORY.

JOHANN FÜRCHTEGOTT GEILERT, 1765.

JOHANN ADAM HILLER, 1792.

1. The heav - en sing - eth th' E - ter - nal's great glo - ry, And ech - o
 2. Hear, man, ad - mire all His work and His won - ders, That in all
 3. Canst thou His crea - tures un - speak - a - ble num - ber, His ti - niest
 4. He is thy Mak - er, all wise and all ho - ly, A God of

bears His name on high; Him praise the world, and the seas tell His
 na - ture are dis - played; They show His wis - dom, His might in the
 be - ings fail t' ad - mire? Through whom come bless - ings, 't is He giv - eth
 or - der and thy shield; 'T is He, to Him give thy mind and heart

sto - ry, The zeph - yrs bear the strain on high.
 thun - ders, That aye the un - i - verse hath awayed.
 slum - ber; Oh, trust His mer - cy and re - tire.
 whol - ly, Thy share of grace to thee He'll yield.

No. 64.

SING GOD PRAISES.

HEINRICH WELD, 1643.

From a Latin sacred song of the fourth century by AMBROSIVS.

1. Sing God prais - es loud and deep, Ev - 'ry
 2. What to our fore - fa - thers' race Great - est
 3. Oh, be wel - come, grace di - vine! Oh, Ho -
 4. That when Thou, Heav'n's glor - ious King, Thy new

prom - ise and He doth keep; He the sin - ner's
 wish and long - ings trace, And what they have
 san - nah, Sav - iour mine! God so gra - cious
 reign at last shall bring, I may go to

guar - dian friend, To us sin - ners once did send.
 proph - e - sied, Glo - rious - ly is ver - i - fied.
 and so kind, In my heart Thy dwell - ing find.
 meet Thee, Lord, Be with Thee in full ac - cord.

No. 65.

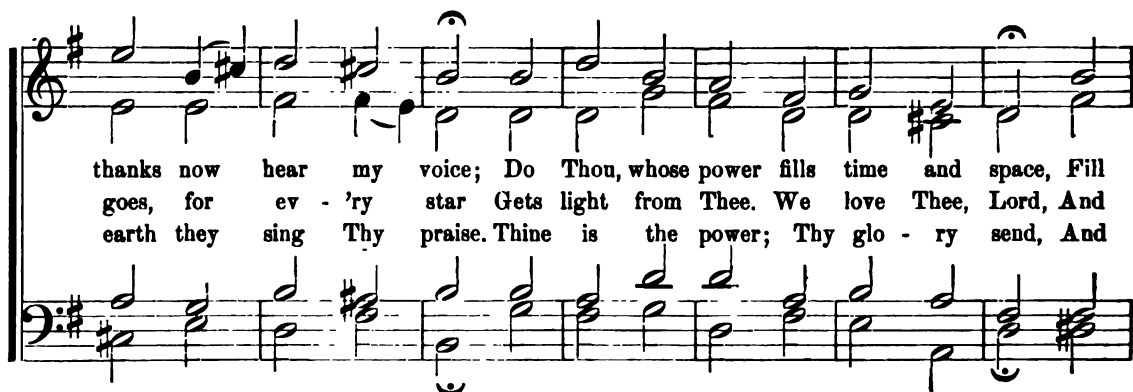
O THOU IN WHOM ALL HEARTS REJOICE.

FRIEDRICH GOTTLIEB KLOPSTOCK, 1769.

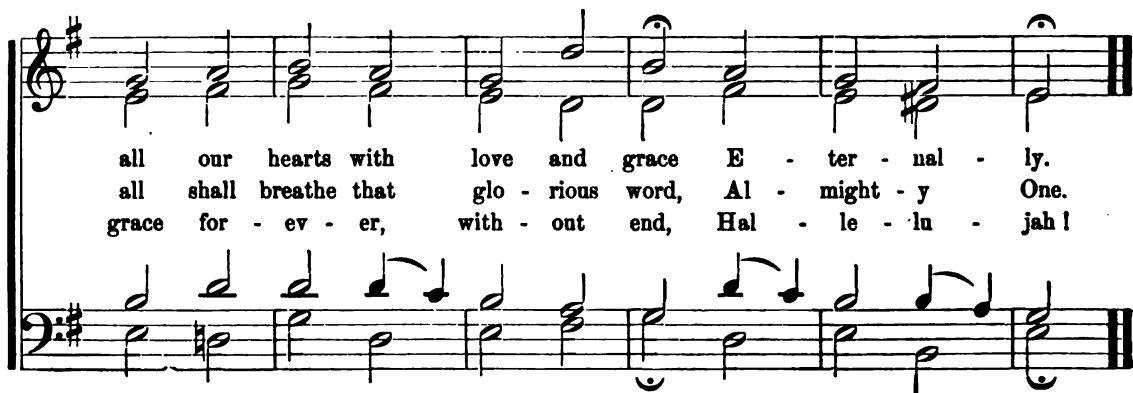
NICOLAUS HERMANN, 1560.



1. O Thou in whom all hearts re - joice, In praise and
 2. Far, far be yond con - cep - tion, far, Thy glo - ry
 3. Through-out high Heav - en's bound - less space And on the



thanks now hear my voice; Do Thou, whose power fills time and space, Fill
 goes, for ev - 'ry star Gets light from Thee. We love Thee, Lord, And
 earth they sing Thy praise. Thine is the power; Thy glo - ry send, And



all our hearts with love and grace E - ter - nal - ly.
 all shall breathe that glo - rious word, Al - mighty One.
 grace for - ev - er, with - out end, Hal - le - lu - jah!

No. 66.

THE MORNING STAR.

PHILIPP NICOLAI, 1599.

Originally a popular tune, 1599.

1. { How bright-ly shines the morn-ing star With grace and truth from Christ a - far, The
 Thou, Da - vid's son, from Ja - cob's race, My King, the Bridegroom too always,—And
 2. { Pour deep in - to my heart, a - non, O bright - est dia - mond, pre-cious stone, The
 Oh, can it be I may thro' Thee, Of Thee, for all e - ter - ni - ty, A

pre-cious root of Jes - se's,— } Love - ly, Friend - ly, Fair and charming,
 now my soul pos - sess - es : }
 flame of Thine own lov - ing,— } My soul Doth yearn, In its blind-ness,
 liv - ing branch be prov - ing! }

Hate dis - arm - ing, Strong, vic - to - rious, And be - yond all meas - ure glo - rious.
 For Thy kind - ness, Till it find - eth Thee, whose love the whole world bind - eth.

No. 67.

GOD BE MY SONG.

CH. FÜRCHTEGOTT GELLERT, 1757.

JOHANN ADAM HILLER, 1793.

1. God be my song, He is the Lord of pow - er, God is His name, a
 2. He's ev - er near Thee, stay - ing or when go - ing; Be thou to sea, or
 3. Naught, naught is mine, And not to God be - long - ing. Lord, ev - 'ry land Thine

strong-hold and a tow - er, And all the worlds to Him be - long.
 to the heav - ens flee - ing, Be - hold, e'en there He will ap - pear.
 hon - or be pro - long - ing, And on my lips Thy praise di - vine.

No. 68.

COME, MY SOUL, WITH HASTE PREPARE.

JOHANNES ROSENMÜLLER, 1655.

1. { Come, my soul, with haste pre - pare, Watch and pray for ev - er, } Un - for - seen,
 { Lest, re - lax - ing a - ny care, Thou from God may sev - er; }

Oft have been Men of ev - 'ry sta - tion Yield - ing to temp - ta - tion.

No. 69.

SEYMOUR.

1. God of mer - cy ! God of grace ! Hear our sad, re - pent - ant song ;
 2. Deep re - gret for fol - lies past, Tal - ents wast - ed, time mis - spent ;
 3. Fool - ish fears and fond de - sires, Vain re - grets for things as vain ;
 4. These, and ev - 'ry se - cret fault, Fill'd with grief and shame we own ;
 5. God of mer - cy ! God of grace ! Hear our sad, re - pent - ant songs !

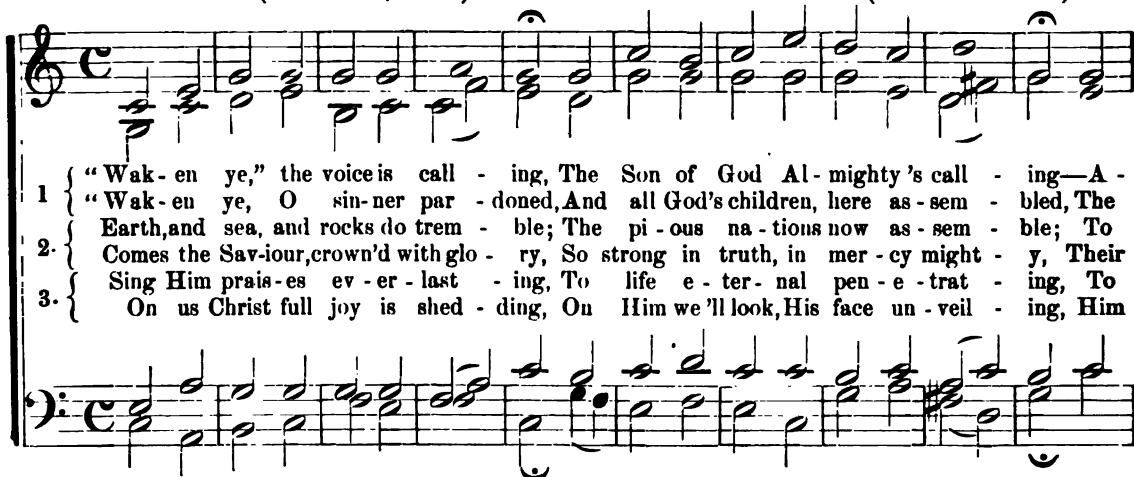
Sor - row dwells on ev - 'ry face, Pen - i - tence on ev - 'ry tongue.
 Hearts de - based by world - ly cares, Thank - less for the bless - ings lent.
 Lips too sel - dom tanght to praise, Oft to mur - mur and com - plain.
 Hum - bled at Thy feet we lie, Seek - ing par - don from Thy throne.
 Oh, re - store Thy sup - pliant race, Thou to whom all praise be - longs !

No. 70.

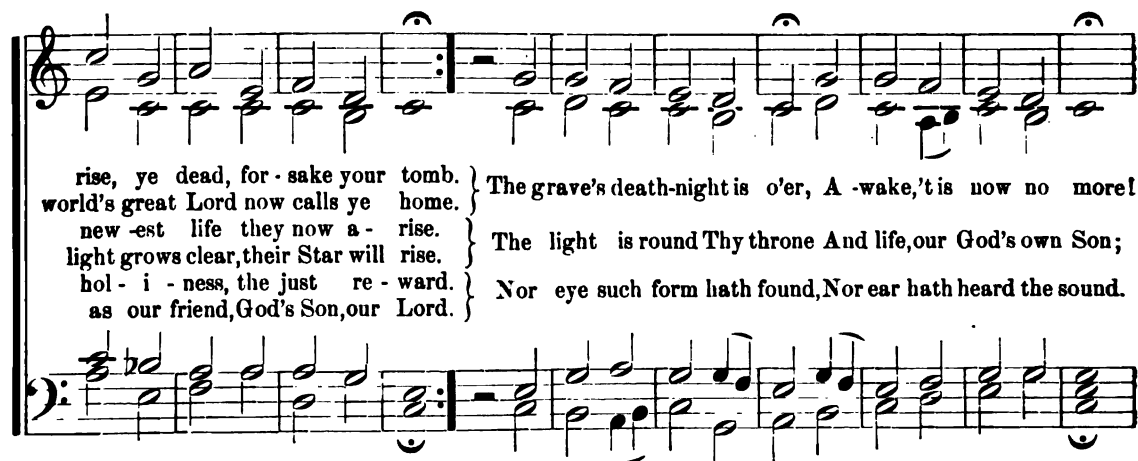
"WAKEN YE, THE VOICE IS CALLING."

PHILIPP NICOLAI (KLOPSTOCK, 1599).

PHILIPP NICOLAI (JACOB PRATORIVS).



1 { "Wak-en ye," the voice is call - ing, The Son of God Al-mighty's call - ing—A -
 2 { "Wak-en ye, O sin-ner par-doned, And all God's children, here as-sem - bled, The
 3 { Earth, and sea, and rocks do trem - ble; The pi-ous na-tions now as-sem - ble; To
 Comes the Sav-iour, crown'd with glo - ry, So strong in truth, in mer-cy might - y, Their
 Sing Him prais-es ev-er-last - ing, To life e-ter-nal pen-e-trat - ing, To
 On us Christ full joy is shed - ding, On Him we'll look, His face un-veil - ing, Him



rise, ye dead, for-sake your tomb. } The grave's death-night is o'er, A-wake, 'tis now no more!
 world's great Lord now calls ye home. }
 new-est life they now a-rise. } The light is round Thy throne And life, our God's own Son;
 light grows clear, their Star will rise. }
 hol-i-ness, the just re-ward. } Nor eye such form hath found, Nor ear hath heard the sound.
 as our friend, God's Son, our Lord. }



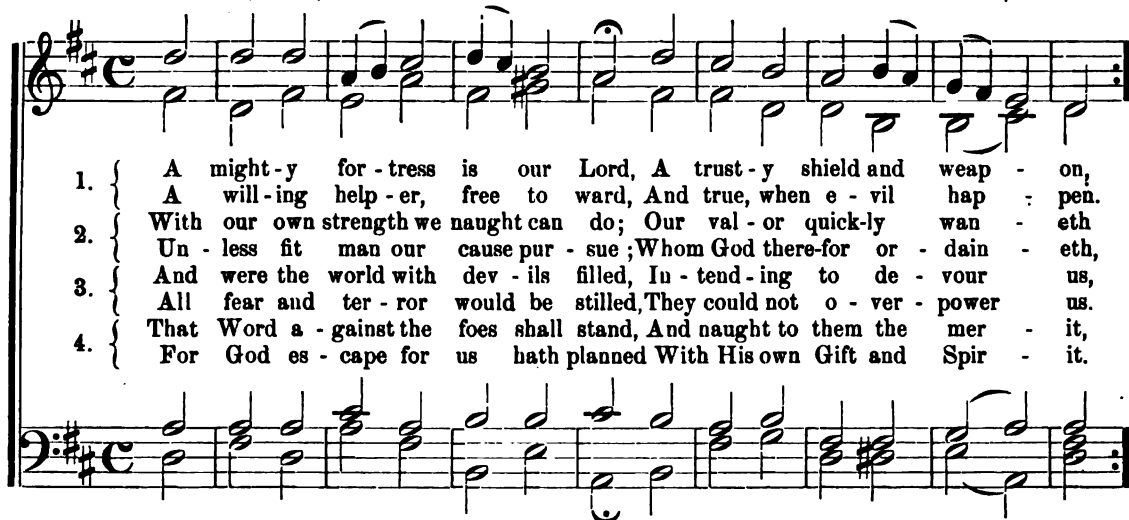
Hal-le-lu - jah! Be read-y ye, E-ter-ni - ty, His day, His glo-rious day is here.
 Praise Him, Sav-iour, The Author He, His fol-low'rs we, To His great Fa-ther's glo-rious throne.
 Oh the lus - ter! E-ter-nal - ly, E-ter-nal - ly, Be thanks, and praise, and hon-our done.

No. 71.


A MIGHTY FORTRESS IS OUR LORD.

MARTIN LUTHER, 1524, after the diet to SPEYER.

MARTIN LUTHER, 1529.



1. { A might-y for-tress is our Lord, A trust-y shield and weap-on,
A will-ing help-er, free to ward, And true, when e-vil hap-pen.
2. { With our own strength we naught can do; Our val-or quick-ly wan-eth
Un-less fit man our cause pur-sue; Whom God there-for or-dain-eth,
3. { And were the world with dev-ils filled, In-tend-ing to de-vour us,
All fear and ter-ror would be stilled, They could not o-ver-power us.
4. { That Word a-gainst the foes shall stand, And naught to them the mer-it,
For God es-cape for us hath planned With His own Gift and Spir-it.



The old, wick-ed fiend With earn-est, bad mein: Great pow'r, wiles
Know'st thou whose this fame? Christ Je-sus, His name, The Lord of
The world's prince may lower, With mein . . . dark and sour; His doom'd might
Then take they the life, Gold, fame, . . . child and wife—When these all



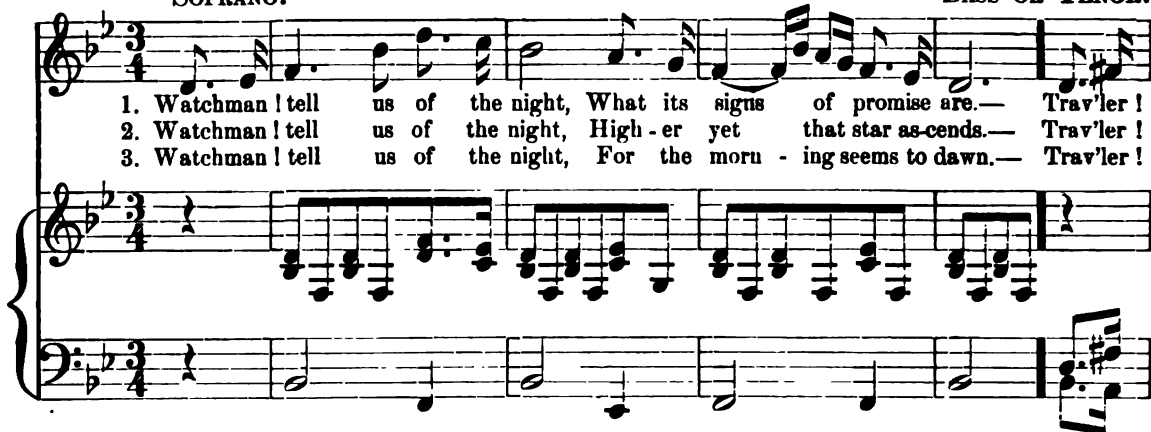
at-tent Are his dread ar-ma-ment; On earth there is none like him.
Sab-aoth, No oth-er God, in troth, The field He wins, re-tain-eth.
will . . . fail, His wiles will not a-vail, A Lit-tle Word can fell him.
are . . . gone, Naught have they, cru-el, won: His reign re-mains eu-dur-ing.

WATCHMAN! TELL US OF THE NIGHT.

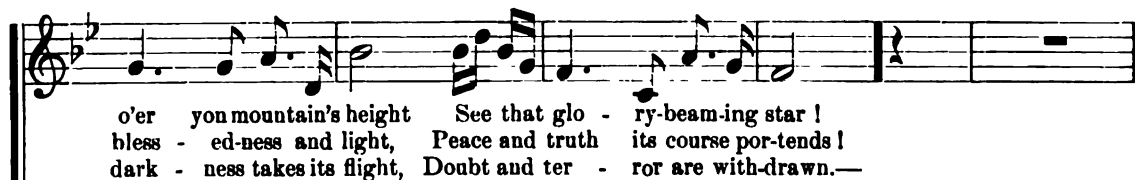
BOWRING.

SOPRANO.

BASS OR TENOR.



1. Watchman! tell us of the night, What its signs of promise are.— Trav'ler!
 2. Watchman! tell us of the night, High-er yet that star as-cends.— Trav'ler!
 3. Watchman! tell us of the night, For the moru-ing seems to dawn.— Trav'ler!



o'er yon mountain's height See that glo-ry-beam-ing star!
 bless-ed-ness and light, Peace and truth its course por-tends!
 dark-ness takes its flight, Doubt and ter-ror are with-drawn.—

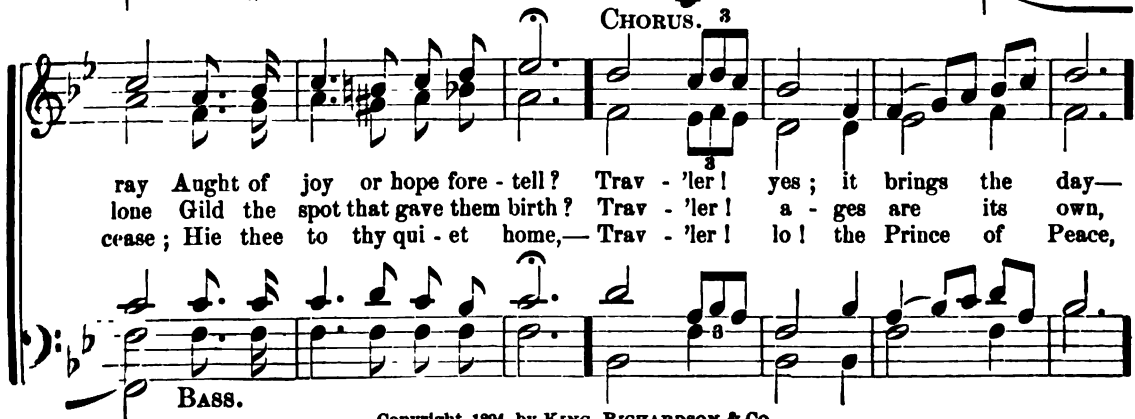
SOPRANO.



ALTO-Watchman! does its beauteous
 Watchman! will its beams a-
 Watchman! let thy wanderings

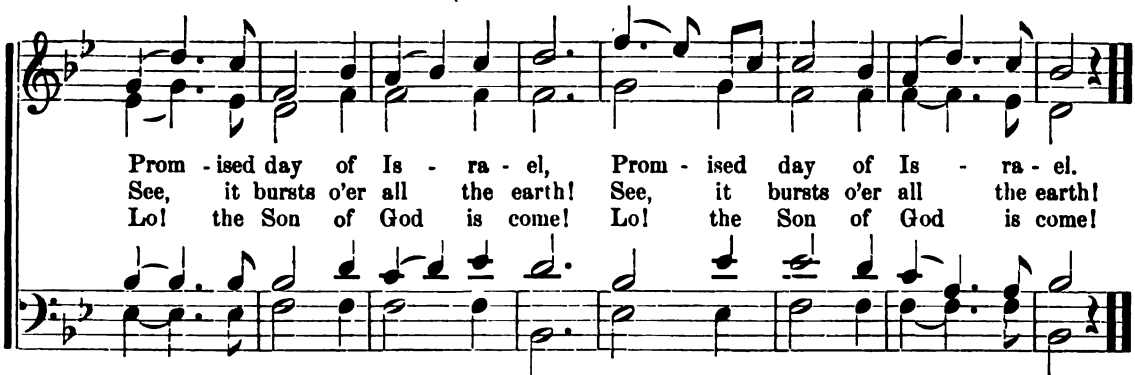
TENOR.

CHORUS.



ray Aught of joy or hope fore-tell? Trav-ler! yes; it brings the day—
 lone Gild the spot that gave them birth? Trav-ler! a-ges are its own,
 cease; Hie thee to thy qui-et home,— Trav-ler! lo! the Prince of Peace,

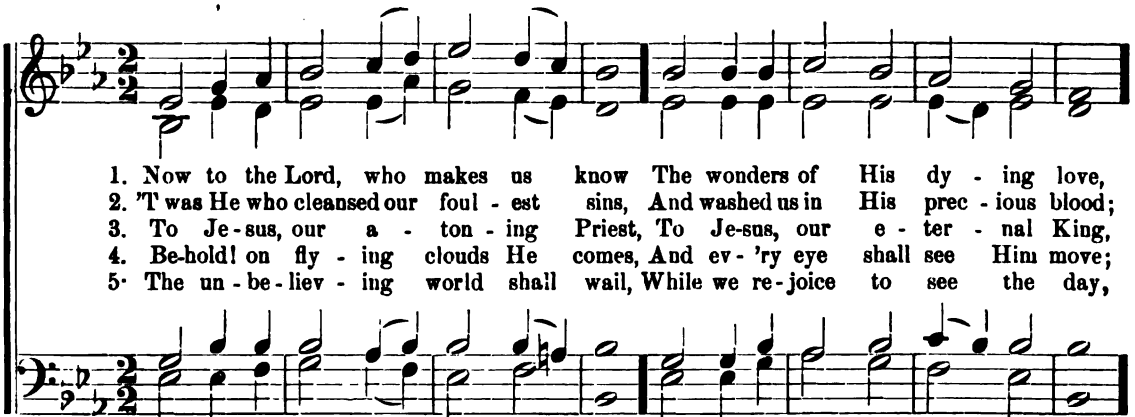
BASS.



Prom - ised day of Is - ra - el, Prom - ised day of Is - ra - el.
 See, it bursts o'er all the earth! See, it bursts o'er all the earth!
 Lo! the Son of God is come! Lo! the Son of God is come!

No. 73.

DUKE STREET.



1. Now to the Lord, who makes us know The wonders of His dy - ing love,
 2. 'T was He who cleansed our foul - est sins, And washed us in His prec - ious blood;
 3. To Je - sus, our a - ton - ing Priest, To Je - sus, our e - ter - nal King,
 4. Be-hold! on fly - ing clouds He comes, And ev - 'ry eye shall see Him move;
 5. The un - be - liev - ing world shall wail, While we re-joice to see the day,



Be hum - ble hon - ors paid be - low, And strains of no - bler praise a - bove.
 'Tis He who makes us priests and kings, And brings us reb - els near to God.
 Be ev - er - last - ing power con - fessed! Let ev - 'ry tongue His glo - ry sing.
 Tho' with our sins we pierced Him once, He now dis - plays His pardon - ing love.
 Come, Lord! nor let Thy prom - ise fail, Nor let Thy char - iot long de - lay.

REFUGE.

1. Je - sus, lov - er of my soul, Let me to Thy bos - om fly,
 2. Je - sus, mer - ci - ful and mild, Lead me as a help - less child:
 3. Thou canst fit me by Thy grace For the heav'n - ly dwell - ing - place;
 4. Je - sus, Sav - iour, all di - vine, Hast Thou made me tru - ly Thine?

While the bil - lows near me roll, While the tem - pest still is high;
 On no oth - er arm but Thine Would my wea - ry soul re - cline;
 All Thy prom - is - es are sure, Ev - er shall Thy love en - dure;
 Hast Thou bought me by Thy blood? Re - con - ciled my heart to God?

Hide me, O my Sav - iour, hide; Till the storm of life is past;
 Thou art read - y to for - give, Thou canst bid the sin - ner live—
 Then what more could I de - sire, How to great - er bliss as - pire?
 Hark - en to my ten - der prayer, Let me Thine own im - age bear;

Safe in - to the ha - ven guide, Oh, re - ceive my soul at last.
 Guide the wan - d'rer, day by day, In the strait and nar - row way.
 All I need, in Thee I see, Thou art all in all to me.
 Let me love Thee more and more, Till I reach heav'n's bliss - ful shore.

No. 75.

HARK! WHAT MEAN THOSE HOLY VOICES.

*Not too fast.**mf*

1. Hark! what mean those ho - ly voi - ces, Sweet - ly
 2. Hear them tell the won - drous sto - ry; Hear them
 3. "Peace on earth, good - will from hea - ven, Reach - ing
 4. "Christ is born, the great A - noint - ed; Heav'n and
 5. Haste, ye mor - tals, to a - dore Him; Learn His

mf

sound - ing through the skies? Lo! th' an - gel - ic host re -
 chant, in hymns of joy, "Glo - ry in the high - est —
 far as man is found, Souls re - deemed, and sins for -
 earth His prais - es sing; O re - ceive whom God ap -
 name and taste His joy; Till in heav'n ye sing be -

joi - ces; Heav'n - ly hal - le - lu - jahs rise.
 glo - ry! Glo - ry be to God most high."
 giv - en," Loud our gold - en harps shall sound.
 point - ed, For your Proph - et, Priest, and King."
 fore him, "Glo - ry be to God most high!"

WEBB.

1. The morn - ing light is break - ing; The dark - ness dis - ap - pears;
 2. See heath - en na - tions bend - ing Be - fore the God we love,
 3. Blest riv - er of sal - va - tion! Pur - sue thine on - ward way;

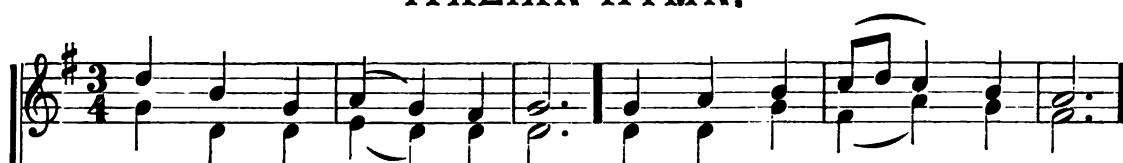
The sons of earth are wak - ing To pen - i - ten - tial tears.
 And thou - sand hearts as - cend - ing In grat - i - tude a - bove;
 Flow thou to ev - 'ry na - tion, Nor in thy rich - ness stay.

d. s. Of na - tions in com - mo - tion, Pre - pared for Zi - on's war.
 And seek the Sav - iour's bless - ing, — A na - tion in a day.
 Stay not till all the ho - ly Pro - claim — "The Lord is come!"

Each breeze that sweeps the o - cean Brings tid - ings from a - far,
 While sin - ners, now con - fess - ing, The gos - pel call o - bey,
 Stay not till all the low - ly Tri - um - phant reach their home;

No. 77.


ITALIAN HYMN.



1. Glo - ry to God on high ! Let heaven and earth re - ply,
 2. While they a - round the throne Cheer - ful - ly join in one,
 3. Join, all ye ran - somed race, Our Lord and God to bless ;
 4. Soon must we change our place, Yet will we nev - er cease



"Praise ye His name !" His love and grace a - dore, Who all our
 Prais - ing His name,— Ye who have felt His blood Seal - ing your
 Praise ye His name ! In Him we will re - joice, And make a
 Prais - ing His name ; To Him our songs we bring ; Hail Him our



sor - rows bore, Sing loud for - ev - er - more, "Wor - thy the Lamb !"
 peace with God, Sound His dear name a - broad, "Wor - thy the Lamb !"
 joy - ful noise, Shout - ing with heart and voice, "Wor - thy the Lamb !"
 gra - cious King ; And, through all a - ges sing, "Wor - thy the Lamb !"
 sor - rows bore, Sing loud for - ev - er - more, "Wor - thy the Lamb !"
 peace with God, Sound His dear name a - broad, "Wor - thy the Lamb !"
 joy - ful noise, Shout - ing with heart and voice, "Wor - thy the Lamb !"
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GOD PERFORMS IS EVER WELL.

SEVERUS GASTORIUS (or JOHANN PACHELBEL), 1690.



God per - forms is ev - er well, And wis - dom all His will - ing,
 God per - forms is ev - er well, He is my task ful - fill - ing,
 God per - forms is ev - er well, My life and com - fort liv - ing,
 God per - forms is ev - er well, This thought to me re - main - eth,
 when my lot is sore and fell, And woe my soul re - strain - eth,



Him God will bless, Who in dis - tress, With wis - est
 in weal or woe, The end will show, When it to
 Then God will be, — So faith - ful - ly, From ev - 'ry



care me shield - eth, He who all wise - ly wield - eth.
 all ap - pear - eth How faith - ful - ly He car - eth.
 dan - ger shield - ing, — Me streng - th for - ev - er yield - ing.



No. 79.

GOD IS MY STAY.

Ch. F. GELLERT, 1757.

Doric Melodie. H. SCHEIN, 1627.

1. God is my stay, To Him al - way My
 2. Thy word sets forth The soul's true worth, Im -
 3. My soul re - new, Thy will I do, There -
 4. Ah, help - ful Lord, Leave us Thy word Which

soul and heart are bow - ing; I'm walk - ing here In
 mor - tal, ev - er liv - ing, To last for e'er To
 by sal - va - tion win - ning; In my own strength I
 Thou to us hast giv - en; Be it my share, My

my God's fear, Be - liev - ing, yet not know - ing.
 be my share, My God, my Sav - iour giv - ing.
 fail at length, Thy grace will bar my sin - ning.
 bliss for e'er, Thy word I'll ev - er live . . . in.

No. 80.

EVENTIDE.

1. A - bid with me! Fast falls the e - ven - tide ; The darkness deep - ens ; Lord, with me a - bid!

2. Swift to its close ebbs out life's lit - tle day ; Earth's joys grow dim, its glo - ries pass a - way ;

3. I need Thy pres - ence ev - 'ry passing hour, What but Thy grace, can foil the tempter's pow'r?

4. Not a brief glance I long, a passing word ; But as Thou dwelst with Thy dis - cip - les, Lord,

When oth - er help - ers fail and comforts flee, Help of the help - less, oh, a - bid with me !

- Change and de - cay in all a - round I see ; O Thou, who changest not, a - bid with me !

Who, like Thy - self, my guide and stay can be ? Thro cloud and sunshine, oh, a - bid with me !

Fa - mil - iar, con - descend - ing, pa - tient, free, Come, not to so - journ, but a - bid' with me !

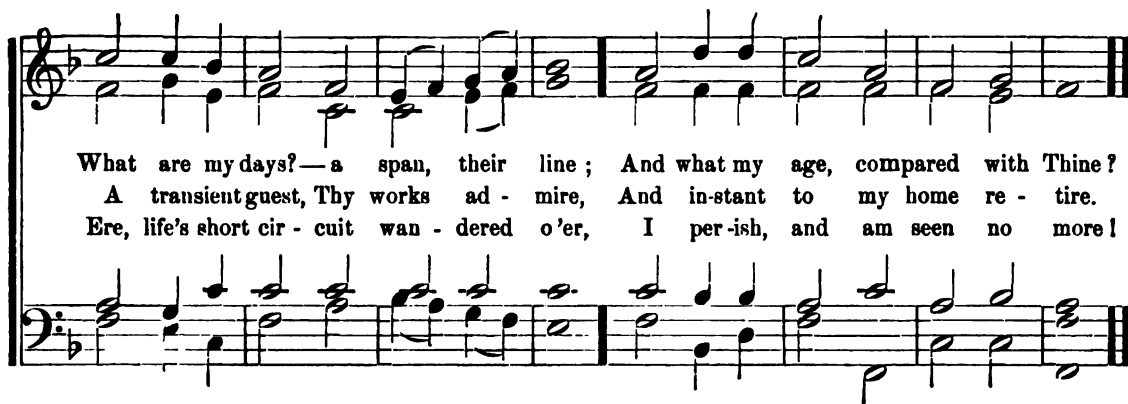
No. 81.

FEDERAL STREET.

1. Oh ! let me, gra - cious Lord ! ex - tend My view, to life's ap - proach - ing end :

2. God of my fa - thers ! here, as they, I walk, the pil - grim of a day ;

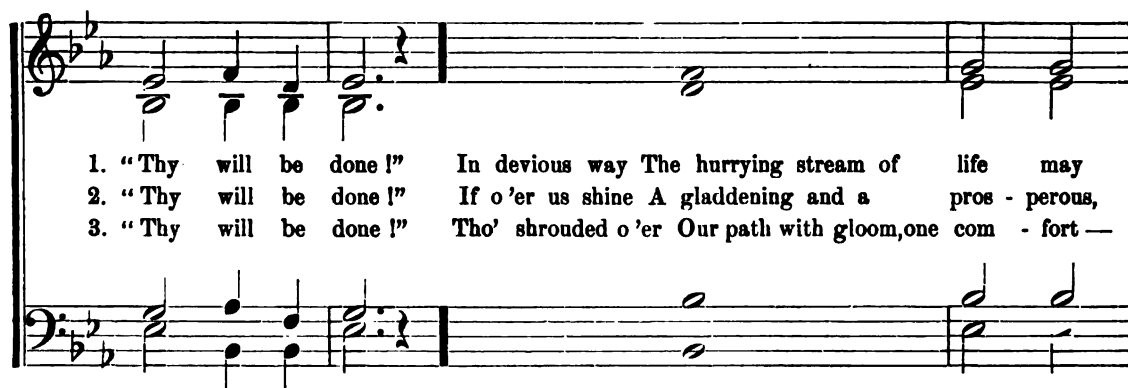
3. Oh ! spare me, Lord ! in mer - cy spare, And na - ture's fail - ing strength re - pair ;



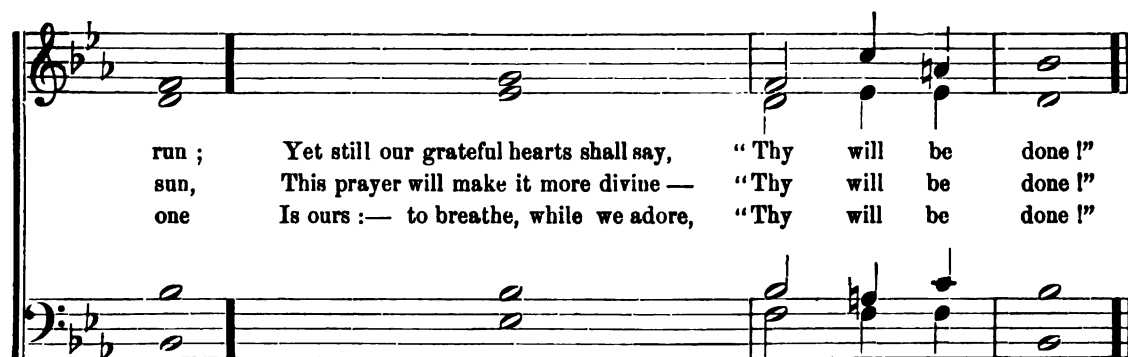
What are my days?—a span, their line ; And what my age, compared with Thine ?
 A transient guest, Thy works ad - mire, And in-stant to my home re - tire.
 Ere, life's short cir - cuit wan - dered o'er, I per-ish, and am seen no more !

No. 82.

THY WILL BE DONE.



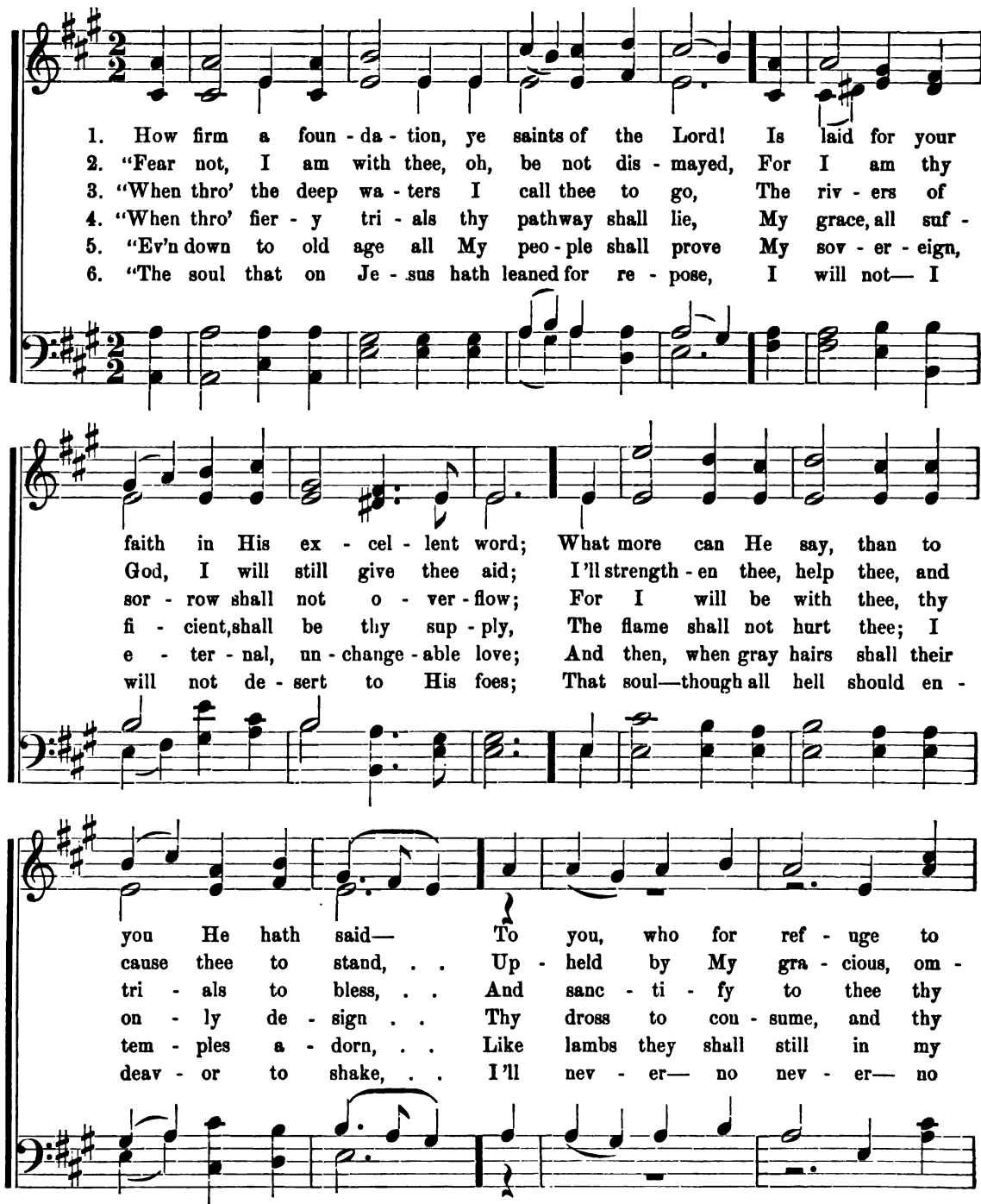
1. "Thy will be done !" In devious way The hurrying stream of life may
 2. "Thy will be done !" If o'er us shine A gladdening and a pros - perous,
 3. "Thy will be done !" Tho' shrouded o'er Our path with gloom, one com - fort —



run ; Yet still our grateful hearts shall say, "Thy will be done !"
 sun, This prayer will make it more divine — "Thy will be done !"
 one Is ours :— to breathe, while we adore, "Thy will be done !"

No. 83.

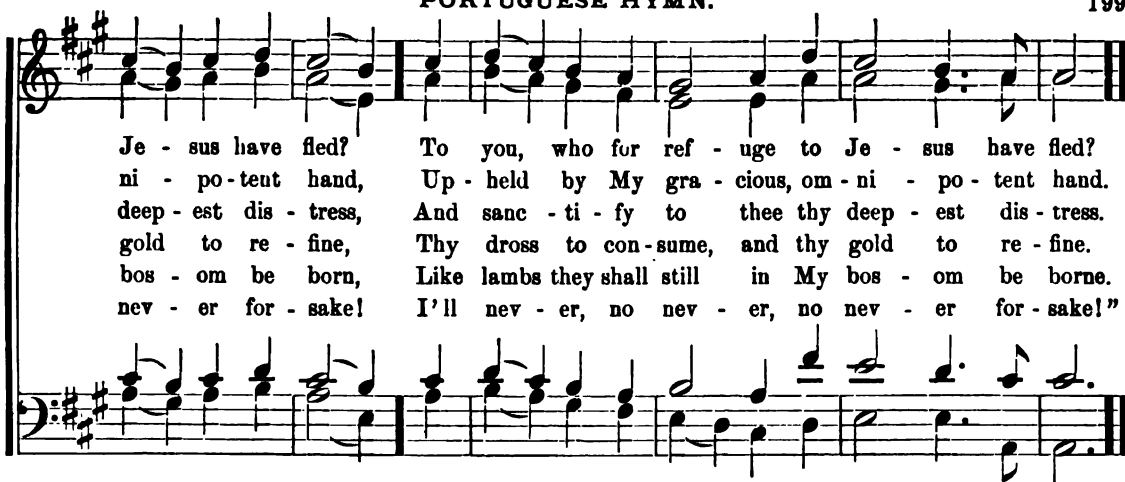
PORTUGUESE HYMN.



1. How firm a foun - da - tion, ye saints of the Lord! Is laid for your
 2. "Fear not, I am with thee, oh, be not dis - mayed, For I am thy
 3. "When thro' the deep wa - ters I call thee to go, The riv - ers of
 4. "When thro' fier - y tri - als thy pathway shall lie, My grace, all suf -
 5. "Ev'n down to old age all My peo - ple shall prove My sov - er - eign,
 6. "The soul that on Je - sus hath leaned for re - pose, I will not— I

faith in His ex - cel - lent word; What more can He say, than to
 God, I will still give thee aid; I'll strength - en thee, help thee, and
 sor - row shall not o - ver - flow; For I will be with thee, thy
 fi - cient, shall be thy sup - ply, The flame shall not hurt thee; I
 e - ter - nal, un - change - able love; And then, when gray hairs shall their
 will not de - sert to His foes; That soul—though all hell should en -

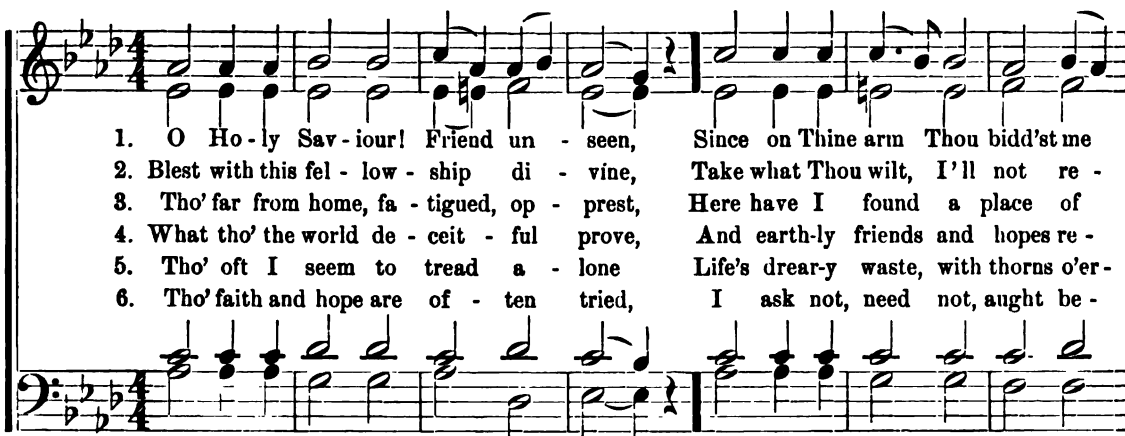
you He hath said— To you, who for ref - uge to
 cause thee to stand, . . . Up - held by My gra - cious, om -
 tri - als to bless, . . . And sanc - ti - fy to thee thy
 on - ly de - sign . . . Thy dross to con - sume, and thy
 tem - ples a - dorn, . . . Like lambs they shall still in my
 deav - or to shake, . . . I'll nev - er— no nev - er— no



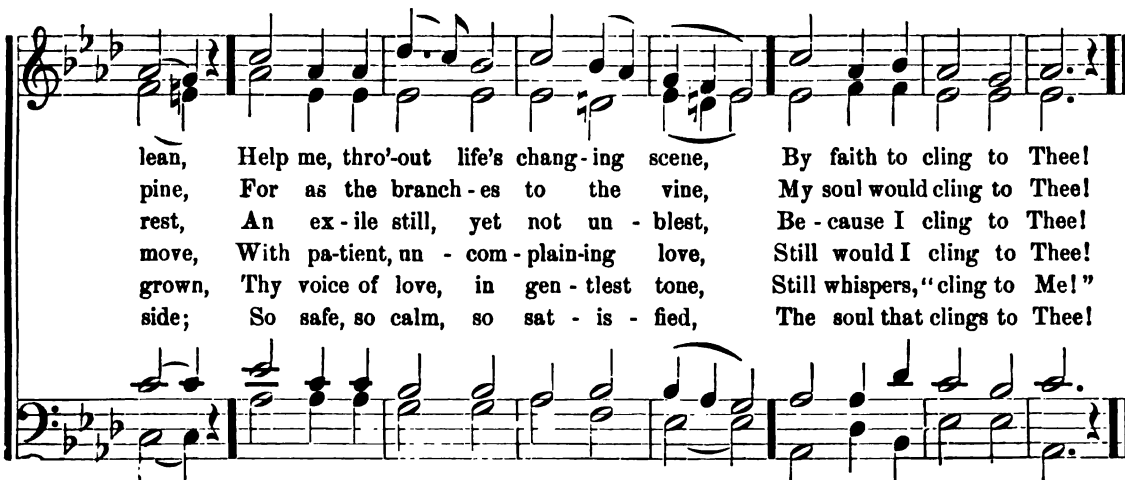
Je - sus have fled? To you, who for ref - uge to Je - sus have fled?
 ni - po - tent hand, Up - held by My gra - cious, om - ni - po - tent hand.
 deep - est dis - tress, And sanc - ti - fy to thee thy deep - est dis - tress.
 gold to re - fine, Thy dross to con - sume, and thy gold to re - fine.
 bos - om be born, Like lambs they shall still in My bos - om be borne.
 nev - er for - sake! I'll nev - er, no nev - er, no nev - er for - sake!"

No. 84.

FLEMMING.



1. O Ho - ly Sav - iour! Friend un - seen, Since on Thine arm Thou bidd'st me
 2. Blest with this fel - low - ship di - vine, Take what Thou wilt, I'll not re -
 3. Tho' far from home, fa - tired, op - prest, Here have I found a place of
 4. What tho' the world de - ceit - ful prove, And earth - ly friends and hopes re -
 5. Tho' oft I seem to tread a - lone Life's dreary waste, with thorns o'er -
 6. Tho' faith and hope are of - ten tried, I ask not, need not, aught be -



lean, Help me, thro'-out life's chang - ing scene, By faith to cling to Thee!
 pine, For as the branch - es to the vine, My soul would cling to Thee!
 rest, An ex - ile still, yet not un - blest, Be - cause I cling to Thee!
 move, With pa - tient, un - com - plain - ing love, Still would I cling to Thee!
 grown, Thy voice of love, in gen - tlest tone, Still whispers, "cling to Me!"
 side; So safe, so calm, so sat - is - fied, The soul that clings to Thee!

No. 85.

I COME BEFORE THY GLORIOUS EYE.

CHRISTIAN FÜRCHTEGOTT GELLERT, 1765.

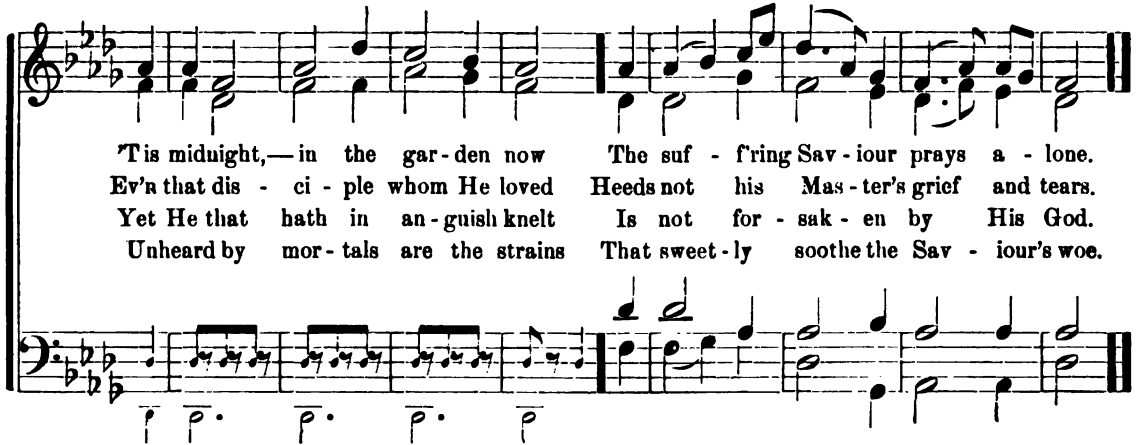
1. I come be - fore Thy glo - rious eye; Hear Thou, O Lord, my anx - ious cry. Oh,
 2. Give me a heart pure from a - bove, A heart of ho - ly fear and love, A
 3. If Thou may'st length - en out my life, Pro - tect me still from sin and strife; My

cleanse my life of sin - ful ways, Thou God of pa - tience and of grace.
 heart of hum - ble thanks and praise, A tran - quil heart thro' all my days.
 guard - ian God, my trust al - ways, De - sert me not in life's last days.

No. 86.

SOLITUDE.

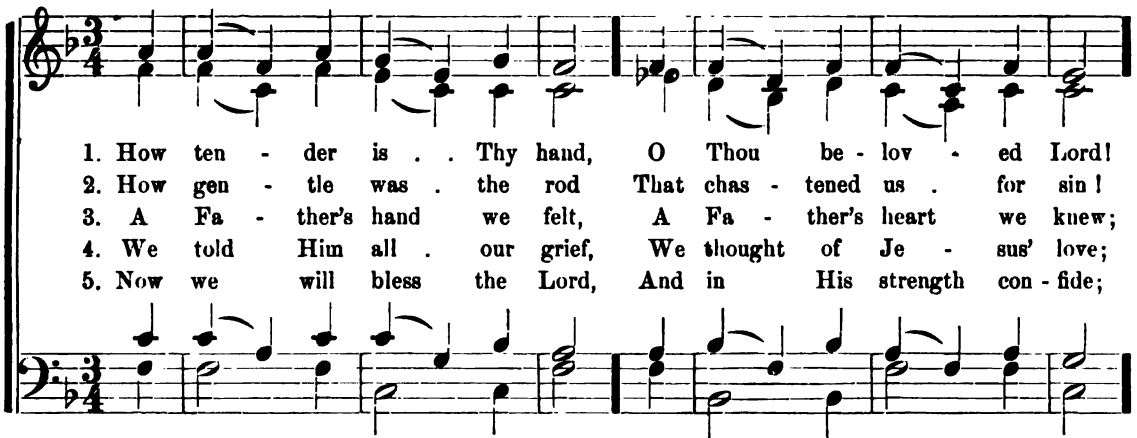
1. 'Tis midnight — and on Ol - ive's brow The star is dimm'd that late - ly shone :
 2. 'Tis midnight ; and from all re - moved, The Sav - iour wres - tles lone with fears ;
 3. 'Tis midnight ; and for oth - ers' guilt The Man of Sor - rows weeps in blood ;
 4. 'Tis midnight ; and from eth - er - plains Is borne the song that an - gels know ;



'Tis midnight,—in the gar-den now The suf - fring Sav - iour prays a - lone.
 Ev'n that dis - ci - ple whom He loved Heeds not his Mas - ter's grief and tears.
 Yet He that hath in an - guish knelt Is not for - sak - en by His God.
 Unheard by mor - tals are the strains That sweet - ly soothe the Sav - iour's woe.

No. 87.

DENNIS. S. M.



1. How ten - der is . . Thy hand, O Thou be - lov - ed Lord!
 2. How gen - tle was . the rod That chas - tened us . for sin!
 3. A Fa - ther's hand we felt, A Fa - ther's heart we knew;
 4. We told Him all . our grief, We thought of Je - sus' love;
 5. Now we will bless the Lord, And in His strength con - fide;



Af - flic - tions come at Thy com - mand, And leave us at Thy word.
 How soon we found a smil - ing God, Where deep dis - tress had been!
 With tears of pen - i - tence we knelt, And found His word was true.
 A sense of par - don brought re - lief, And bade our pains re - move.
 For - ev - er be His name a - dored; For there is none be - side.

No. 78.

WHAT GOD PERFORMS IS EVER WELL.

SAMUEL RODIGAST, 1675.

SEVERUS GASTORIUS (or JOHANN PACHELBEL), 1690.

1. { What God per - forms is ev - er well, And wis - dom all His will - ing, }
 { He do - eth all His work each day, And I, my task ful - fill - ing, }
 2. { What God per - forms is ev - er well, He is my light and liv - ing, }
 { He guards me safe from ev - 'ry ill, My life and com - fort giv - ing. }
 3. { What God per - forms is ev - er well, This thought to me re - main - eth }
 { That when my lot is sore and fell, And woe my soul re - strain - eth, }

Him God will bless, Who in dis - tress, With wis - est
 In weal or woe, The end will show, When it to
 Then God will be,— So faith - ful - ly, From ev - 'ry

care me shield - eth, He who all wise - ly wield - eth.
 all ap - pear - eth How faith - ful - ly He car - eth.
 dan - ger shield - ing,— Me strength for - ev - er yield - ing.

No. 79.

GOD IS MY STAY.

CH. F. GELLERT, 1757.

Doric Melodie. H. SCHEIN, 1627.

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 2. Thy word sets forth The soul's true worth, Im -
 3. My soul re - new, Thy will I do, There -
 4. Ah, help - ful Lord, Leave us Thy word Which

soul and heart are bow - ing; I'm walk - ing here In
 mor - tal, ev - er liv - ing, To last for e'er To
 by sal - va - tion win - ning; In my own strength I
 Thou to us hast giv - en; Be it my share, My

my God's fear, Be - liev - ing, yet not know - ing.
 be my share, My God, my Sav - iour giv - ing.
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my God's fear, Be - liev - ing, yet not know - ing.
 be my share, My God, my Sav - iour giv - ing.
 fail at length, Thy grace will bar my sin - ning.
 bliss for e'er, Thy word I'll ev - er live . . . in.

LIFT THINE EYES.

ANGEL TRIO.

From "Elijah," by MENDELSSOHN.

Andante con moto. *f*

Musical notation for the first system, featuring two staves in G major (one sharp) and 4/8 time. The melody is marked with a forte (*f*) dynamic and a crescendo hairpin. The lyrics are: "Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence

to the moun - tains, whence com - eth, whence

Musical notation for the second system, continuing the melody. The lyrics are: "Thy help com - eth, whence com - eth help. Thy help com - eth, com - eth

com - eth, whence com - eth help. Thy help com - eth

com - eth from the Lord, The Ma - ker

Musical notation for the third system, featuring a crescendo (*cres.*) and a decrescendo (*dim.*) dynamic. The lyrics are: "from the Lord, . . . The Ma - ker of heav - en and earth. He hath

from the Lord, . . . The Ma - ker of heav - en and earth. He hath

Musical notation for the fourth system, featuring a decrescendo (*dim.*) and a piano (*p*) dynamic. The lyrics are: "thy foot . . . shall not be mov - ed. Thy keep - er will nev - er

from the Lord, The Ma - ker of heav - en and earth. He hath
thy foot . . . shall not be mov - ed. Thy keep - er will nev - er

Musical notation for the fifth system, featuring a piano (*pp*) dynamic. The lyrics are: "said, thy foot shall not be mov - ed. Thy

said, thy foot shall not be mov - ed. Thy

Musical notation for the sixth system, concluding the piece with a piano (*pp*) dynamic. The lyrics are: "said, thy foot shall not be mov - ed.

said, thy foot shall not be mov - ed.

LIFT THINE EYES.

207

slum - - ber, nev - er, will nev - er slum - - ber,
cres.
 keep - er will nev - er slum - - ber, nev - er, will nev - er
cres.

The first system of music consists of two staves in G major (one sharp). The melody is written in a simple, hymn-like style with eighth and quarter notes. The lyrics are printed below the notes, with some words hyphenated across lines. The first staff ends with a repeat sign.

nev - er slum - - - - - ber. Lift thine eyes, O lift thine eyes,
f *rit. e dim.* *pp* *a tempo.* *sf*
 slum - - - - - ber. Lift thine eyes, O lift thine eyes
f *rit. e dim.* *pp* *sf*

The second system of music continues the melody. It features dynamic markings: *f* (forte), *rit. e dim.* (ritardando and diminuendo), *pp* (pianissimo), *a tempo.* (return to tempo), and *sf* (sforzando). The melody is more expressive, with some notes beamed together and others held as longer notes.

slum - ber, will nev - er - slum - ber. Lift thine eyes, O lift thine eyes
 to the
 . . . to the moun - tains, whence com - eth, whence com - eth, whence com - eth
p

The third system of music continues the melody. It features a dynamic marking of *p* (piano). The melody is more expressive, with some notes beamed together and others held as longer notes.

to the moun - tains, whence com - eth, whence com - eth
 help, whence com - eth,
sf *p*
 help, whence com - - - eth, whence com - eth, whence com - eth help.
sf *p*
 help, whence com - - - eth, whence com - eth, whence com - eth help.

The fourth system of music concludes the piece. It features dynamic markings of *sf* (sforzando) and *p* (piano). The melody is more expressive, with some notes beamed together and others held as longer notes. The piece ends with a double bar line.

No. 93.

HARK! THE SOUND OF EVENING BELLS.

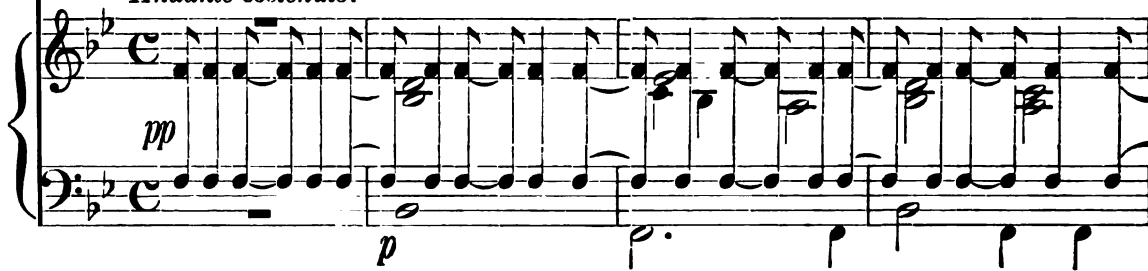
MENDELSSOHN.

Andante sostenuto. *p*

Hark! the sound of eve - ning bells, A - ve Ma -



Hark! the sound of eve - ning bells, A - ve Ma -

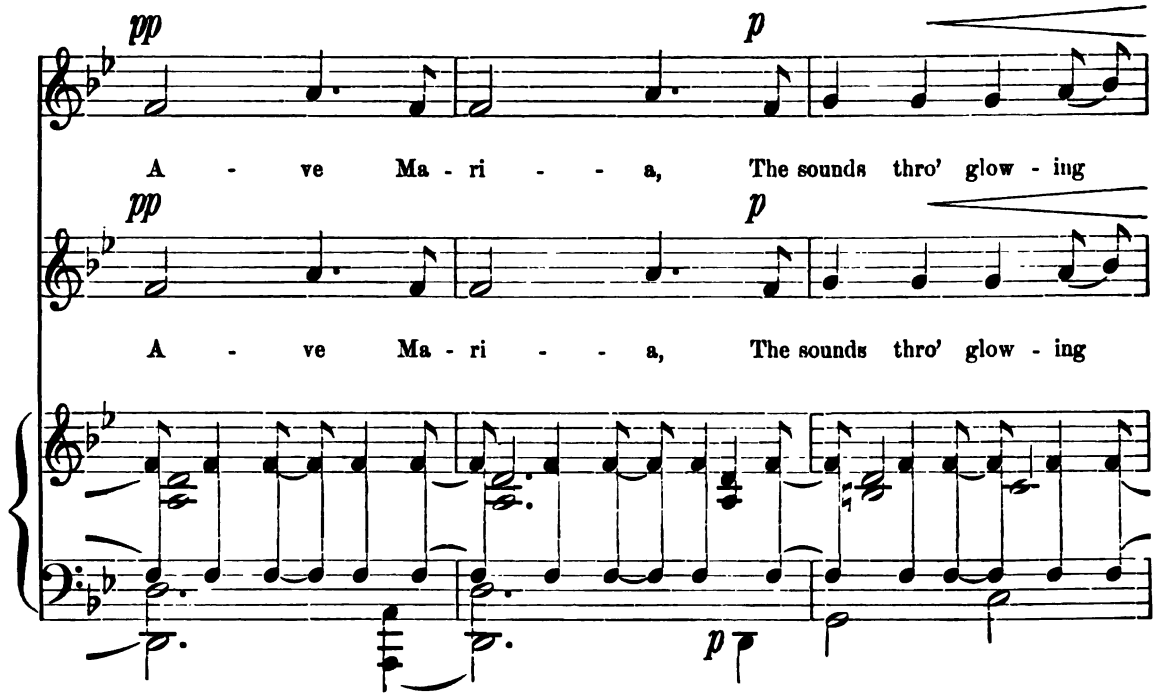
Andante sostenuto.

ri - - a; The boat - man in the shal - lop kneels,



ri - - a; The boat - man in the shal - lop kneels,





pp *p*

A - ve Ma - ri - - a, The sounds thro' glow - ing

pp *p*

A - ve Ma - ri - - a, The sounds thro' glow - ing



p *cres.*

heav - ens spread, To greet thee, ho - ly Vir - gin Maid,

p *cres.*

heav - ens spread, To greet thee, ho - ly Vir - gin Maid,

HARK! THE SOUND OF EVENING BELLS.

f A - ve Ma - ri - a, *p* A - ve Ma - ri -

f A - ve Ma - ri - a, *p* A - ve Ma - ri -

p

SOPRANO SOLO.

Thou en - throned . . . on

ri - a. *pp* Hark! the sound of

ri - a. *pp* Hark! the sound of

pp

clouds a - bove, A - - ve Ma - ri - - a; Be

eve - ning bells, A - - ve Ma - ri - - a; The

eve - ning bells, A - - ve Ma - ri - - a; The

cres.

thou the guar - dian of our love. . . . A - ve Ma -

cres.

boat - man in the shal - lop kneels, A - - ve Ma -

cres.

boat - man in the shal - lop kneels, A - - ve Ma -

HARK! THE SOUND OF EVENING BELLS.

ri - - a, And like the eve - ning's glow - ing sky, Let
 ri - - a, The sounds through glow - ing heav - ens spread, To
 ri - - a, The sounds through glow - ing heav - ens spread, To

cres.
 joy and peace a - round it lie, Let joy and peace a -
cres.
 greet thee, ho - ly Vir - gin Maid, A - - ve Ma -
cres.
 greet thee, ho - ly Vir - gin Maid, A - - ve Ma -

round it lie, A - ve,
ri - - a, A - - ve Ma - ri - a,
ri - - a, A - - ve Ma - ri - a,
A - ve Ma - ri - - - a!
mf
dim.

The musical score is written for voice and piano. It consists of three systems. The first system has three vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal parts enter with the lyrics 'round it lie, A - ve,' and then 'ri - - a, A - - ve Ma - ri - a,'. The second system continues with 'A - ve Ma - ri - - - a!' and includes a mezzo-forte (*mf*) dynamic marking. The third system begins with a *dim.* (diminuendo) marking and ends with a double bar line.

No. 94.

RECITATIVE AND CHORUS FROM NAAMAN.

M. COSTA.

f Thanks, Heav-en! yea, to the man of God at Car-mel I will

go; And pray his ho-ly aid to heal, or soothe our woe!

Tranquillo. CHORUS. *Sempre p e tranquillo.*

God, who, can - not
God, who can - not

Sempre e legato. *Sempre p e tranquillo.*

This piece may be sung without the Recitative.

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be un - just, Heed - eth . . . all . . . that

be un - just, Heed - eth all . . . that

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) in treble and bass clefs, respectively, with a key signature of one sharp (F#). The lyrics are 'be un - just, Heed - eth . . . all . . . that'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in a recitative style, with long, sustained notes and a slow tempo.

on Him trust ; them who call on

on Him trust ; them who call on

The second system of the musical score consists of four staves, similar to the first. The vocal parts (Soprano, Alto, and Bass) and the piano accompaniment continue the recitative. The lyrics are 'on Him trust ; them who call on'. The music maintains the same key signature and recitative style.

The musical score is arranged in two systems. The first system contains three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics for the first system are: "Him for aid ; . . An - guish shall not". The second system also contains three vocal staves and a piano accompaniment. The lyrics for the second system are: "make a - fraid ! . . Trust Him, trust Him,". The piano accompaniment consists of a grand staff (treble and bass clef) with various musical notations including notes, rests, and dynamic markings.

Him for aid ; . . An - guish shall not

Him for aid ; . . An - guish shall not

Him for aid ; . . An - guish shall not

make a - fraid ! . . Trust Him, trust Him,

make a - fraid ! . . Trust Him, trust Him,

make a - fraid ! . . Trust Him, trust Him,

then, . . . in life, in death; He can give thee

then, . . . in life, in death; He can give thee

then, . . . in life, in death; He can give thee

p liv - ing breath; He can give thee *cres.*

p liv - ing breath; He can give thee *cres.*

p liv - ing breath; He can give thee

Ped. *

liv - ing breath; af - ter death, the

liv - ing breath; af - ter death, the

liv - ing breath; af - ter death, the

life now thine, He can make a

life now thine, . . . He can make a

life now thine, He can make a

RECITATIVE AND CHORUS FROM NAAMAN.

219

vine, a life di

life di - vine a life di -

life di - vine, a life di -

life di - vine, a life di -

vine, rit.

pp vine, a life di - vine.

pp vine, a life di - vine.

vine, a life di - vine.

pp Ped. rall.

No. 95.

PROTECT US THROUGH THE COMING NIGHT.

CURSCHMANN.

Larghetto non troppo. dolce.

Pro - tect us through the com - ing

Molto legato.
p

night, Oh Fa - ther, Oh Fa - ther might - - y! de - liv - er

cres. *p*

us from ev - 'ry ill, de - liv - er us from ev - 'ry ill, and guard our

cres. *dim.*

slum - - ber, and guard our slum - - ber;

THIRD VOICE. *dolce*.

Pro -

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment starts with a half note G3, followed by a half note F3, and then a half note E3. The lyrics 'slum - - ber, and guard our slum - - ber;' are written below the vocal line. A 'p' (piano) dynamic marking is placed below the first measure of the piano accompaniment. A 'THIRD VOICE. *dolce*.' instruction is written above the second staff, which contains a half note G4, a half note F4, and a half note E4. The word 'Pro -' is written below the end of the third staff.

Oh Fa - ther might - y! Oh

tect us through the com - ing night, Oh Fa - ther! Oh

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal line begins with a half note G4, followed by a half note F4, and then a half note E4. The piano accompaniment starts with a half note G3, followed by a half note F3, and then a half note E3. The lyrics 'Oh Fa - ther might - y! Oh' are written below the vocal line. A 'p' (piano) dynamic marking is placed below the first measure of the piano accompaniment. The lyrics 'tect us through the com - ing night, Oh Fa - ther! Oh' are written below the vocal line. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a half note E3.

PROTECT US THROUGH THE COMING NIGHT.

First system of the musical score. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a fermata over the first measure. The lyrics are: "Fa - ther might - y! Oh".

Fa - ther might - y! Oh

Fa - ther, might - y! De - liv - er us from ev - 'ry

Second system of the musical score. The vocal melody continues with lyrics: "Fa - ther, Oh Fa - ther, Fa -". The piano accompaniment includes dynamic markings: *cres.* (crescendo), *p* (piano), *dim.* (diminuendo), and *p* (piano). The lyrics continue: "ill, de - liv - er us from ev - 'ry ill, and guard our slum - -".

Fa - ther, Oh Fa - ther, Fa -

cres. *p*

ill, de - liv - er us from ev - 'ry ill, and guard our slum - -

cres. *dim.* *p*

FIRST VOICE. *dolce.*

The musical score is written for a First Voice and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into two systems, each with four staves. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the next two lines. The lyrics are written below the vocal staff. The piano accompaniment consists of chords and moving lines in both the right and left hands. The score includes dynamic markings such as *p* (piano) and *cres.* (crescendo). The lyrics are: "Pro - tect us ther might - y! ber, and guard our slum - ber; through the com - ing night, Oh Fa - ther, Oh tect us, Oh Fa - ther might - y! tect us, Oh Fa - ther, Oh Fa-ther,"

Pro - tect us
ther might - y!
ber, and guard our slum - ber;
through the com - ing night, Oh Fa - ther, Oh
tect us, Oh Fa - ther might - y!
tect us, Oh Fa - ther, Oh Fa-ther,

PROTECT US THROUGH THE COMING NIGHT.

cres. *p*

Fa - - ther might - - y! de - li - ver us . . from ev - 'ry

cres. *p*

Fa - - ther might - - y! de - li - - ver

p

might - - - - - y! Oh

dim.

cres. *p*

ill, de - li - ver us . . . from ev - 'ry ill, and guard our

cres.

us, Oh Fa - ther!

cres. *p*

Fa - ther, pro - tect us, Oh

cres. *dim.*

slum - - ber, and guard our slum - - ber;

p Fa - - ther! and guard our slum - - ber;

p Fa - - ther! Oh Fa - ther might - - y! *dol.* Pro -

dol. Pro - tect us, Oh Fa - ther might - y! . . . *dol.*

Pro -

tect us, Oh Fa - ther might-y! Pro -

PROTECT US THROUGH THE COMING NIGHT.

cres.
 Oh Fa - ther might-y ! de - liv - er
res.
 tect us, Oh Father might-y! Oh Fa - ther might-y! Oh Fa - ther might-y! de - liv - er
 tect us, Oh Fa - ther might-y! Oh Fa - ther might-y!
cres.
 us from ill, and guard our slum - ber ;
 us from ill, and guard our slum - ber ;
cres. *p* *Espress.*
 de - liv - er us, and guard our slum - ber, Pro -

Espress.

Pro - tect us, Oh Fa-ther might-yl . . .

Espress.

Pro -

tect us, Oh Fa-ther might-yl Pro -

Oh Fa-ther migh - tyl

tect us, Oh Fa-ther might-yl Oh Fa-ther might-yl O Fa-ther

tect us Oh Fa-ther might-y? Oh Fa-ther

The musical score is written for voice and piano. It begins with a vocal line in G major (one flat) and 4/4 time, marked 'Espress.' The lyrics are 'Pro - tect us, Oh Fa-ther might-yl . . .'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The score continues with a second vocal line, also marked 'Espress.', with lyrics 'Pro - tect us, Oh Fa-ther might-yl Pro -'. This is followed by a third vocal line with lyrics 'Oh Fa-ther migh - tyl'. The fourth vocal line has lyrics 'tect us, Oh Fa-ther might-yl Oh Fa-ther might-yl O Fa-ther'. The fifth vocal line has lyrics 'tect us Oh Fa-ther might-y? Oh Fa-ther'. The piano accompaniment continues throughout, providing harmonic support for the vocal lines.

PROTECT US THROUGH THE COMING NIGHT.

cres.
 de - liv - er us from ill, and guard our slum - ber,
f *p*
 might-y! de - liv - er us from ill, and guard our slum - ber,
cres. *p*
 might-y! de - liv - er us, and guard our slum - ber,
cres. *f* *cres.*
cres.
 and guard our slum - ber.
cres.
 and guard our slum - ber.
cres.
 and guard our slum - ber.
p *p*

No. 96.

WHEN FAMINE OVER ISRAEL.

CHORUS.

COSTA.

A LA CORALE.

When fam - ine o - ver Is - ra - el pre - vail'd; And God in

wrath with-held the dew and rain; The Wid - ow's meal and oil, though scant, a -

The musical score is arranged in two systems. Each system contains four staves: two for vocal parts (Soprano and Bass) and two for a piano accompaniment (Right and Left Hand). The key signature has one sharp (F#), and the time signature is 4/4. Dynamics include *p* (piano) and *f* (forte). The lyrics are printed below the vocal staves.

p *f*
 vail'd, Un - til the earth bro't forth its fruits, its fruits a - gain. The Lord re -
 - vail'd, Un - til the earth bro't forth its fruits, its fruits a - gain. The Lord re -
p *f*
 gards the hum - ble-mind-ed just; He hears their cries, He sees their tears of
p *f*
 gards the hum - ble-mind-ed just; He hears their cries, He sees their tears of

WHEN FAMINE OVER ISRAEL.

231

grief; All who up-on His grace and mer-cy trust; In want, or woe, will

grief; All who up-on His grace and mer-cy trust; In want, or woe, will

grief; All who up-on His grace and mer-cy trust; In want, or woe, will

al-ways find re-lief, In want, or woe, will al-ways find re-lief.

al-ways find re-lief, In want, or woe, will al-ways find re-lief.

al-ways find re-lief, In want, or woe, will al-ways find re-lief.

Ped. *

MARCH OF ISRAELITES.

In marching style.

COSTA.

The piano introduction consists of two systems of grand staves. The first system features a treble staff with a melody of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of chords and eighth notes. The second system continues the melody and accompaniment, ending with a final chord in the bass staff.

The vocal melody is presented in three systems, each with a single treble staff. The lyrics are: "God and King . . of Ja - cob's na - tion, Oft our". The melody is written in a simple, march-like style with a mix of eighth and quarter notes.

God and King . . of Ja - cob's na - tion, Oft our

God and King . . of Ja - cob's na - tion, Oft our

God and King . . of Ja - cob's na - tion, Oft our

*Marziale religioso.**ff e Stacco.*

The piano accompaniment for the 'Marziale religioso' section consists of two systems of grand staves. The first system features a treble staff with a melody of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of chords and eighth notes. The second system continues the melody and accompaniment, ending with a final chord in the bass staff.

fa - thers sang Thy praise; They as - crib - ed their sal -

fa - thers sang Thy praise; They as - crib - ed their sal -

fa - thers sang Thy praise; They as - crib - ed their sal -

va - tion To Thy deeds in an - cient days. All their

va - tion To Thy deeds in an - cient days. All their

va - tion To Thy deeds in an - cient days. All their

foes were back-ward driv - en, Not by their own arm and

foes were back-ward driv - en, Not by their own arm and

foes were back-ward driv - en, Not by their own arm and

sword; All their vic - to - ries were giv - en, Won for

sword; All their vic - to - ries were giv - en, Won for

sword; All their vic - to - ries were giv - en, Won for

them by Thee, O Lord! Fight for us, . . . great God of

them by Thee, O Lord! Fight for us, . . . great God of

them by Thee, O Lord! Fight for us, . . . great God of

O fight for us

bat - tles; Thine and Is - rael's foe shall fall! Fight for

bat - tles; Thine and Is - rael's foe shall fall! Fight for

bat - tles; Thee and Is - rael's foe shall fall! Fight for

MARCH OF ISRAELITES.

... great God of bat-tles, fight for us, great

us, great God of bat-tles, fight for us, O fight for

us, O fight for us, fight for us, great

us, O fight for us, great

God of bat - tles, Thine and Is - rael's foe shall

us, great God, and Is - rael's foe shall

God of bat - tles, Thine and Is - rael's foe shall

God of bat - tles, Thine and Is - rael's foe shall

The musical score is written for a vocal ensemble and piano accompaniment. It consists of two systems of staves. The first system has three vocal staves (Soprano, Alto, and Bass) and a grand piano accompaniment. The second system also has three vocal staves and a grand piano accompaniment. The lyrics are written below the vocal staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piano part features a steady, rhythmic accompaniment with chords and single notes. The vocal parts have various melodic lines, including some with grace notes and slurs.

MARCH OF ISRAELITES.

287

O fight for us, great God of bat - tles,

fall ! Fight for us, O fight for

fall ! Fight for us, great God of bat - tles,

fall ! Fight for us, O fight for us,

fight for us, O fight for us, Thine and

us, great God of bat - tles, Thine and

fight for us, great God of bat - tles, Thine and

fight for us, great God of bat - tles, Thine and

The musical score is written for a vocal ensemble and piano accompaniment. It consists of two systems of staves. The first system has three vocal staves (Soprano, Alto, and Bass) and a grand piano accompaniment. The second system also has three vocal staves and a grand piano accompaniment. The lyrics are written below the vocal staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piano part features a steady, rhythmic accompaniment with chords and single notes. The vocal parts have a melodic line with some rests and dynamic markings like accents and slurs.

MARCH OF ISRAELITES.

Is - rael's foe shall fall, Thine and Is - rael's foe shall

Is - rael's foe shall fall, Thine and Is - rael's foe shall

Is - rael's foe shall fall, Thine and Is - rael's foe shall

rit - e - nu - - - to.

fall, Thine and Is - rael's foe shall fall!

rit - e - nu - - - to.

fall, Thine and Is - rael's foe shall fall!

rit - e - nu - - - to.

fall, Thine and Is - rael's foe shall fall!

rit - e - nu - - - to.

LORD OF HOSTS.

FRIEDRICH ZUCHTMANN.

1. Lord of hosts, how love - ly fair, E'en on earth, Thy tem - ples are!
 2. Here we sup - pli - cate Thy throne, Here, Thy par - d'ning grace is known;

The first system of the musical score for 'Lord of Hosts' by Friedrich Zuchtmann. It features a vocal melody in G major (one sharp) and 2/2 time. The lyrics are provided for two parts: a first part (1.) and a second part (2.). The piano accompaniment is shown in grand staff notation (treble and bass clefs) with chords and arpeggiated figures.

Here Thy wait - ing peo - ple see Much of heav'n and much of Thee.
 Here, we learn Thy right - eous ways, Taste Thy love and sing Thy praise.

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are repeated for the two parts. The piano part continues with harmonic support for the vocal lines.

THE LORD IS MY SHEPHERD.

FOR TWO SOPRANO AND TWO CONTRALTO VOICES.

Adagio.

F. SCHUBERT.

The musical score is written for two soprano and two contralto voices and piano. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked *Adagio*. The score is divided into two systems. The first system shows the vocal staves with rests, followed by the piano introduction. The piano part features a melody in the right hand and a sustained bass line in the left hand, marked *mp*. The second system contains the vocal entries for all four voices, each starting with a *p* (piano) dynamic. The lyrics are: "The Lord is my shep-herd, I shall, I". The piano accompaniment continues with the same melody, marked *dim.* (diminuendo) and *legato*. The score concludes with a final piano chord.

mp

p The Lord is my shep-herd, I shall, I

p The Lord is my shep-herd, I shall, I

p The Lord is my shep-herd, I shall, I

p The Lord is my shep-herd, I shall, I

dim. *mp* *legato.*

THE LORD IS MY SHEPHERD.

241

First system of the musical score. It consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics: "shall not want, He is my". The fourth staff is the piano accompaniment (right hand) and the fifth is the piano accompaniment (left hand). The key signature is B-flat major (two flats). The time signature is 4/4. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of the musical score. It consists of five staves. The top three staves are vocal parts with lyrics: "shep - herd, I shall, I shall not . . . want, He". The fourth staff is the piano accompaniment (right hand) and the fifth is the piano accompaniment (left hand). The key signature is B-flat major (two flats). The time signature is 4/4. Dynamics include *pp* (pianissimo).

THE LORD IS MY SHEPHERD.

mak - eth me to lie down in green pas - tures, He lead - eth me be -

He lead - eth me be -

He lead - eth me be -

lead - - - eth me, He

side the still wa - ters, He mak - eth me to lie down in green pastures, He

side the still wa - ters, He mak - eth me to lie down in green pastures, He

side the still wa - ters, He mak - eth me lie down in green pas - tures, He

8va

THE LORD IS MY SHEPHERD.

243

ppp

lead - eth me be - side the still wa - ters.

ppp

lead - eth me be - side the still wa - - - ters.

ppp

lead - eth me be - side the still wa - ters.

Sda loco.

ppp

p He re - stor - eth my soul, *cres.*

p He re - stor - eth my soul, *cres.*

p He re - stor - eth my soul, *cres.*

p He re - stor - eth my soul, *cres.*

p He re - stor - eth my soul, *cres.*

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THE LORD IS MY SHEPHERD.

245

The musical score is written for voice and piano. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The first three vocal staves and the first piano staff (treble and bass clef) contain the lyrics: "yea tho' I walk thro' the val-ley of the shad - ow of". The first vocal staff has a *dim.* marking above the final notes. The piano accompaniment for the first system includes a *pp* (pianissimo) marking. The second system of vocal staves continues the lyrics: "yea tho' I walk thro' the val-ley of the shad - ow of", with *dim.* markings above the final notes. The piano accompaniment continues. The third system of vocal staves begins with the lyrics: "death, I will fear no e - vil for". The piano accompaniment includes a *mf* (mezzo-forte) marking. The fourth system of vocal staves continues the lyrics: "death, I will fear no e - vil for", with *mf* markings above the final notes. The piano accompaniment continues with a *mf* marking. The score concludes with a final piano accompaniment staff.

yea tho' I walk thro' the val-ley of the shad - ow of *dim.*

yea tho' I walk thro' the val-ley of the shad - ow of *dim.*

yea tho' I walk thro' the val-ley of the shad - ow of

pp *dim.*

death, I will fear no e - vil for *mf*

death, I will fear no e - vil for *mf*

death, I will fear no e - vil for *mf*

mf

THE LORD IS MY SHEPHERD.

Thou art with . . . me, Yea, yea, tho' I walk in the

Thou art with me, Yea, yea, tho' I walk in the

Thou art with . . . me, Yea, yea, tho' I walk in the

shad - ow of death, I will fear no

shad - ow of death, I will fear no

shad - ow of death, I will fear no

dim.

First system of the musical score. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics for the vocal parts are: "e - vil, for Thou art with . . . me; Thy". The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *f* (forte) and *p* (piano).

e - vil, for Thou art with . . . me; Thy

e - vil, for Thou art with . . . me;

e - vil, for Thou art with . . . me;

Second system of the musical score. It consists of four staves. The top three staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics for the vocal parts are: "rod and Thy staff they", "and Thy staff they com - fort,", "Thy rod and Thy staff they". The piano part continues with a melody in the right hand and a bass line in the left hand, with dynamic markings *f* (forte) and *p* (piano).

rod and Thy staff they

and Thy staff they com - fort,

Thy rod and Thy staff they

THE LORD IS MY SHEPHERD.

com - fort, they com - fort me, they

com - fort, they com - fort me, they

com - fort, they com - fort me, they

The first system of the musical score for 'The Lord is My Shepherd'. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are 'com - fort, they com - fort me, they'. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line.

com - fort, they com - fort . . . me, . . .

com - fort, they com - fort me,

com - fort, they com - fort me,

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are 'com - fort, they com - fort . . . me, . . .'. The piano accompaniment continues with the same rhythmic pattern.

THE LORD IS MY SHEPHERD.

249

The first system of the musical score consists of four staves. The top three staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part begins with a series of chords in the right hand and single notes in the left hand. The vocal parts enter with the lyrics "Thou . . pre - par - est a". The first vocal staff has a dynamic marking of *p* (piano) and a slur over the first four notes. The second and third vocal staves have a small 'a' at the end of the line.

Thou . . pre - par - est a

The second system of the musical score consists of four staves. The top three staves are for vocal parts, and the bottom staff is for piano accompaniment. The piano part continues with a series of chords in the right hand and single notes in the left hand. The vocal parts enter with the lyrics "ta - ble be-fore me in pre - sence of mine". The first vocal staff has a dynamic marking of *p* (piano) and a slur over the first four notes. The second and third vocal staves have a small 'a' at the end of the line.

ta - ble be-fore me in pre - sence of mine

ta - ble be-fore me, mine

ta - ble be-fore me, mine

THE LORD IS MY SHEPHERD.

e - ne - mies, Thou an - oint - est my head with oil, My
 e - ne - mies, Thou an - oint - est my head with oil, My
 e - ne - mies, Thou an - oint - est my head with oil, My

8va

pp cup run - neth o - ver, *f* My cup runneth o - ver, *pp* Sure-ly *p*
pp cup run - neth o - ver, *f* My cup runneth o - ver, *pp* Sure-ly *p*
pp cup run - neth o - ver, *f* My cup runneth o - ver, *pp* Sure-ly *p*

8va *loco.*

pp *f* *pp* *p*

THE LORD IS MY SHEPHERD.

251

good - ness and mer - cy shall fol - low me all the

good - ness and mer - cy shall fol - low me all the

good - ness and mer - cy shall fol - low me all the

The first system of the musical score for 'The Lord is My Shepherd'. It consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts are in harmony, singing the lyrics 'good - ness and mer - cy shall fol - low me all the'. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

days of my life, I will dwell in the

days of my life, I will dwell in the

days of my life, I will dwell in the

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are 'days of my life, I will dwell in the'. The musical notation includes various notes, rests, and dynamic markings. The piano accompaniment continues with its characteristic flowing melody and steady bass line.

THE LORD IS MY SHEPHERD.

house of the Lord for - ev - er - more. Sure-ly

house of the Lord for - ev - er - more. Sure-ly

house of the Lord for - ev - er - more. Sure-ly

ppp

good - ness and mer - cy will fol - low me all the

good - ness and mer - cy will fol - low me

good - ness and mer - cy will fol - low me all the

p

*Morendo.**Morendo.**Morendo.**Morendo.*

days, all the days of my life, and

the days of my life, and

days, the days of my life, and

I will dwell in the house of the Lord,

I will dwell in the house of the Lord,

I will dwell in the house of the Lord,

THE LORD IS MY SHEPHERD.

in the house of the Lord for ev - - -

of the Lord for ev - - -

in the house of the Lord for ev - - -

The first system of the musical score for 'The Lord Is My Shepherd'. It consists of three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The lyrics are: 'in the house of the Lord for ev - - -' on the first staff, 'of the Lord for ev - - -' on the second staff, and 'in the house of the Lord for ev - - -' on the third staff. The piano accompaniment is in the same key and time, featuring a flowing melody in the right hand and a supporting bass line in the left hand.

ver.

ver.

ver.

f *pp*

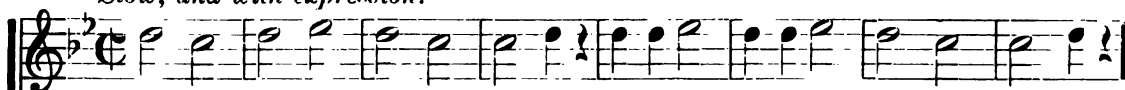
The second system of the musical score. It continues the vocal and piano parts. The vocal staves have the word 'ver.' followed by a dotted line, indicating a repeat or a variation. The piano accompaniment continues with a similar texture. The system ends with a double bar line. Dynamics markings *f* (forte) and *pp* (pianissimo) are present in the piano part.

No. 100.

GRACIOUS FATHER.

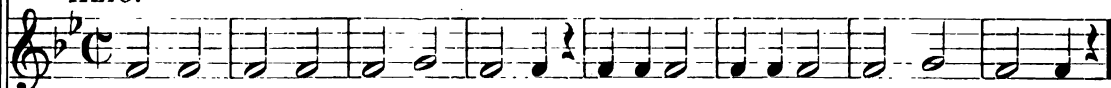
TENOR.

BEETHOVEN.

Slow, and with expression.

Gra-cious Fa-ther, O Lord, hear us, When we call up-on Thee, O Lord, hear us,

ALTO.



Gra-cious Fa-ther, O Lord, hear us, When we call up-on Thee, O Lord, hear us,

SOP.



Gra-cious Fa-ther, O Lord, hear us, When we call up-on Thee, O Lord, hear us,

BASS.



Send down Thy love, O Lord, up-on us, Mer-ci-ful Fa-ther, O Lord, hear us.



Send down Thy love, O Lord, up-on us, Mer-ci-ful Fa-ther, O Lord, hear us.



Send down Thy love, O Lord, up-on us, Mer-ci-ful Fa-ther, O Lord, hear us.



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